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National Endowment
for the Arts

ARTS

REVIEW

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Interview with Mrs. Reagan

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EDITOR'S NOTE

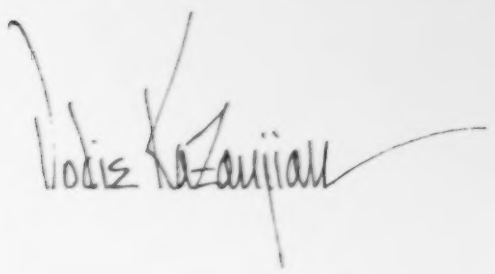
The First Lady, Nancy Reagan is the Honorary Chairman of the Endowment's 20th Anniversary Committee and she graciously took the time to answer our questions about the arts, the future of Federal involvement in the arts, and the Endowment. We are honored to have Mrs. Reagan as our cover story. It's the perfect way to close this celebratory year.

While visiting Vartan Gregorian in New York it was interesting to see that he has turned his own office into a library within one of the largest libraries in the world. He calls The New York Public Library "a university from which no one graduates," and is equally proud of the Performing Arts Research Center, which has been awarded a Challenge Grant. He gives us his grand design for using the library to educate present and future generations.

"Grand design" is also the theme of Jaquelin Taylor Robertson's look at what has gone wrong in the physical world of our cities and countryside. Visual Arts Program Director Richard Andrews carries that theme one step further and offers us a thoughtful look at what can be done. We then take a closer look at Mr. Andrews himself, his philosophy, and what he is doing with the Visual Arts Program.

We also offer a slight taste of assorted excerpts from 20 years of the Endowment's Creative Writing Fellowships as presented in the newly published anthology *Buying Time*.

And the final word is given by Patrick Smith, director of the Opera-Musical Theater Program, who explains that whether they are called SurCaps, OpTrans, Surtitles, or by some other name, *Supertitles* are here to stay. □



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CHAIRMAN'S NOTE

All who go forth to see new places in new lands and learn new things, begin a process that can affect them long after they have returned home. Having just returned from six South American countries, I have a kaleidoscope of impressions which I have not yet completely sorted out. I would like to share my observations with you more completely in a later Chairman's Note, but for now the trip has made me ponder the significance of Columbus' landing in the New World, an event whose 500th anniversary we will celebrate in 1992. The trip made it clear to me that this event, one of the most important in world history, set in motion forces which continue to affect us, and will affect our descendants for centuries to come.

Columbus' voyage, itself a product of the intellectual ferment in Europe known as the Renaissance, symbolizes the beginning of modern times. It made the world larger than anyone had thought possible. It prompted tremendous exchanges of population, millions of people moving—or being moved—from lands of their birth to faraway places they had not dreamed existed. In magnitude, these upheavals, decisively altering the world's demographics, dwarf earlier migrations such as those of the Germanic and Tartar folk in the early centuries of the Christian era. And they are still going on today as people from all over the Eastern Hemisphere leave their ancient homes to build new lives in the Americas.

Columbus and his fellow voyagers made the world larger, more than doubling its physical size; but they also made it smaller. Columbus shrank the Atlantic; Magellan shrank the Pacific; Vasco da Gama reduced the unknown circumference of Africa and made the Indian Ocean into a lake. The continents, new and old, became inextricably linked with one another. Before Columbus, most of the world was accurately labeled Terra Incognita; today, uncharted areas have almost disappeared. News of earthquakes in Chile or Mexico is transmitted to the remotest places with the speed of light, and Andean farmers are almost as familiar with the shape of the New York skyline and the towers of the Kremlin as with their own towering Machu Picchu.

It is a curious paradox that ease of communication has not made us all alike, nor has it dispelled our ignorance about each other. People in Italy, Spain, and South America know the United States mainly as the homeland of blue jeans and "Dallas." This is especially the case in Latin America, where our common European heritage has failed to engender common understanding. This mutual ignorance will not easily be dispelled. I believe that if we can make the celebration of Columbus' voyage into a real beginning between us and our Southern neighbors, we will have accomplished something worthwhile.

There is a chance to do this through the arts, which know no national boundaries and speak a language all can understand.

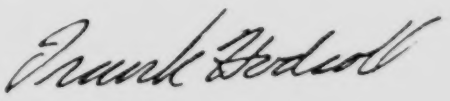
I hope that the years leading up to the Quincentennial celebration will see more American museums exhibiting the arts of Latin America, past and present, in all their richness and diversity; that American orchestras, choruses, opera companies, and chamber groups will devote programs to the music of Latin America, especially that of the Baroque period which is almost unknown here. I hope that American audiences everywhere will be able to see more of the folk artists, the dancers and theater performers of our neighbors, and that more of their poetry and prose will be made available to us.

I have seen what our neighbors to the South have to offer and I would hope that ways can be found to enable other North Americans to enjoy similar experiences.

We must also seek ways to make this a real exchange. More American artists should travel southward to be enriched by cultures very different from our own, but with which they may find much in common. I would hope that opportunities will open for our own fine Hispanic artists whose achievements are little known outside the United States yet who surely share a common heritage with our Latin neighbors.

My November trip to Venezuela, Brazil, Argentina, Chile, Peru, and Columbia was necessarily hurried and not as in-depth as I would have liked. But it left me convinced that we in the United States have much to learn from the art and artists of these countries—and that they too will benefit from a closer, firsthand acquaintance with the artists and culture of the United States.

Only when we know each other better can we have a real understanding of what it is to be an American. All of us in this "New World," since Columbus, are Americans. □



INTERVIEW

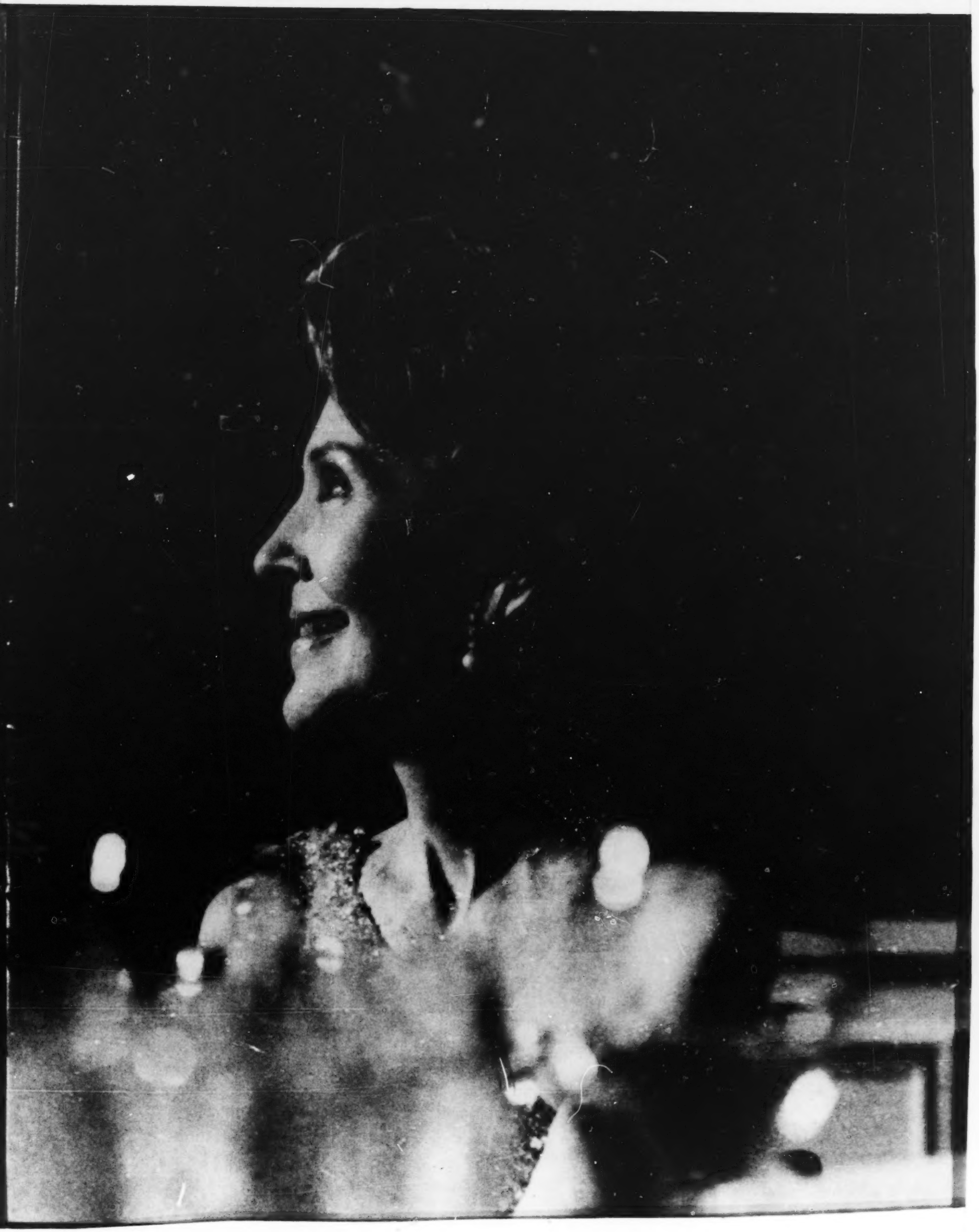
Mrs. Reagan

by Dodie Kazanjian

"I would never like to see the time when a grant from the Endowment merely finances something."

Arts Review: The National Endowment for the Arts is 20 years old this year. As Honorary Chairman of the 20th Anniversary Committee, what comments do you have on the progress of art in America over those 20 years?
Nancy Reagan: The arts are essential to a high civilization and the National Endowment for the Arts has played an important part in bringing art into the lives of people all across the country. In the two decades since the founding of the Endowment, the number of dance companies, theaters, orchestras, and museums has increased dramatically and this growth has made the arts available to more Americans than ever before in history. The arts are alive, not only in our major cities, but in every corner of our country. Federal dollars did not create this growth alone. The artists themselves, the patrons, including corporations, and all the people who enjoy the arts make our rich national heritage of the arts possible.
AR: What role do you think the Endowment played in assisting this progress?
NR: I think one of the most important roles the Endowment has played lies in its search for artistic excellence and its reward of that excellence. With a relatively small amount of money, it has given artists—in all disciplines working in every part of the country—the financial encouragement to experiment and refine their art. The Endowment, through the Challenge Grant Program, has been responsible for more than $1 billion in new money being contributed to the arts by the private sector, by corporations, foundations, and individuals. Also the Endowment has a new test program which finds ways to stimulate

White House Photograph



"The arts can be a means of communication within the family, a way to share time and experiences together, and to enrich the quality of our lives."

support for the arts at the local level and has already generated many millions of new dollars for the arts.

What is also interesting is that, largely because of the Endowment, today artists do not have to leave their homes and move to big cities in order to create their art. The arts have become so widely recognized and respected as a profession that today artistic life and creativity can occur virtually anywhere in this nation. In 1965, it was difficult if not impossible, for an unknown artist to show his or her work. Today, there are hundreds of alternatives to museums and galleries where artists' work can be seen.

AR: You are also the Honorary Chairman of the President's Committee on the Arts and the Humanities. What do you see as the role of the private sector in supporting the arts?

NR: The private sector is the principal support of the arts. Leaving aside television, the movies, and popular music and books—the arts in this country are supported primarily locally and privately. They belong to the cities and towns of their presentation. That's the way it's always been in this country.

That's why my husband established a committee on the arts and the humanities to encourage and further private involvement. In 1967, private contributions to the arts accounted for $226 million, but by 1984 that figure had grown to $4.6 billion. The increase in the last three years alone has been over 50 percent. Not only has the dollar amount increased, but the giving base has grown in very encouraging ways. More corporations are giving today because these corporations know that it is good business to support the arts. Five years ago, there were under 1,000 corporations supporting the arts, but today that figure has grown to over 5,000.

AR: How important are tax deductions for individual and corporate contributions to the arts?

NR: Tax deductibility of charitable contributions provides important encouragement to those who give. It has been a part of our tax code since 1913. It encourages a uniquely-American way of achieving religious, educational, social, and cultural goals.

Since 85 percent of support for the arts and humanities comes from private sources, the encouragement of these gifts is important. At the same time, it is essential to assure fairness and simplify the tax code. The Administration's proposals do this while preserving the essential system of encouraging private giving. It should be noted that these tax provisions provide by far the largest government support of the arts, and they do this without any government direction to the arts. They follow and encourage private decisions.

AR: How important to family life is an exposure to or an association with the arts?

NR: The arts have always been a part of my life, from my earliest memories as a child. My mother was an actress and then, of course, my husband was an actor and I was an actress. Our children are involved in the arts. Our daughter, Patti, is an actress and our son, Ron, was a dancer and is now a writer. Michael is starting an acting career and Maureen has done a lot of TV work. The arts can be a means of communication within the family, a way to share time and experiences together, and to enrich the quality of our lives. The arts represent the symbols of our civilization. They help us understand what kind of people we are. They offer an opportunity to families to recognize the kaleidoscope of cultural expression all across the country. For example, taking the entire family to sit and watch *The Nutcracker Suite* is a wonderful way to enhance the holiday season. It is a way to be together as a family enjoying the magic of dance and music in a theater ... it's the arts.

AR: Hollywood and television reach all Americans. Is there a positive way to expand the use of film and video to bring art education to the people, especially the young?

NR: Television is a powerful tool for teaching. It reaches out and is available to practically everyone regardless of income. Using television to bring the arts to those in big cities as well as small—to those who are not close to a cultural center or cannot afford a live performance—is an excellent way of providing exposure to the arts for everyone. This is already being done through such shows as *Dance In America* and the Great Performance Series on PBS. However, more can be done through television to teach children about the arts. The Endowment is currently working with the Getty Foundation to develop a new children's television show and I would like to see more collaborations such as this between the public and the private sectors.

AR: Last May, the National Center for Film and Video Preservation, a joint project of the Endowment with the American Film Institute to save our film and television heritage, was offi-

cially launched in Los Angeles. What can future generations learn from the film and television of the past?

NR: Film and television preservation has always interested me because of my work in films and because these old films are a mirror of their times. It was very difficult to save the old nitrate film, which had a very short shelf life once it started to deteriorate. I like to think that future generations will be able to see the films of the past. The best of these films are a commentary on the times, and can teach us about ourselves, our values, concerns, troubles, and accomplishments. It would be sad to think that our children's children could never see Gene Kelly dancing in the rain. These films also are a research tool for filmmakers today and tomorrow.

AR: The Endowment has helped many minority artistic organizations throughout the country. How important is it to have these organizations?

NR: Minority organizations—whether dance, jazz, theatrical, or whatever—have contributed to the rich variety which is America's art. They are important because they bring their own individual view of art, their own heritage, to a broader public. For instance, the Dance Theater of Harlem was started in a rented garage with 30 students in 1969 and today it's artistically among the top dance companies in the nation. This year they performed in 10 American cities and seven foreign countries. I recently saw them perform at the Metropolitan Opera in New York and I have also seen them perform at the Kennedy Center in Washington and in London. So I know the wonderful work that they do. The Endowment's support of minority arts groups such as this gives them the chance to perform, to grow, to have the opportunity to present their uniquely-American art to a greater number of people in widely different parts of the country and the world.

AR: How has the Federal Government been effective in support of the arts?

NR: No amount of money, whether Federal or private, can keep a bad play open, a bad musical on Broadway, or bad dancing on the stage. The role of the Federal Government in the arts is two-fold: first to focus attention on the arts, and second, to give the best the chance to reach new audiences so that those audiences can experience the best art we have. The Endowment, through its regular programs and with the special programs like Challenge, Advancement, and Locals Test, is taking the arts to new areas, opening up new avenues of support, and focusing new attention on the importance of American art.

AR: What do you think the future of Federal involvement with the arts should be?

NR: The Endowment was established at a crucial stage in the growth of the arts. Its birth paralleled and encouraged an exponential growth of the arts in the sixties and seventies. Dance and opera and theater and writers and painters and sculptors became, in this period, a part of the landscape all across America—in many places where they had not previously existed. The Endowment's accomplishments are evident.

The Endowment plays a partnership role with state, regional, local, and burgeoning private-sector support of the arts. The future of the Endowment should be to continue to provide a leadership role in furthering this public-private partnership while making sound investments in the nation's cultural life. I would never like to see the time when a grant from the Endowment merely finances something. An Endowment grant should only be made when, after peer panel review, the recipient is judged as artistically superior—or potentially so—and of importance to the field. No dollar value can be placed on this aspect of an Endowment grant.

AR: Broadly speaking, the Endowment makes grants and leads by example. Is there something else the Endowment could do to support the arts?

NR: The future role of the Endowment should be to continue to identify and support excellence in all the arts—to give those arts the opportunity to reach the public—and to give the public a better understanding of the arts. Education is the key to understanding. I would like to see an increased emphasis on art in education, particularly at the primary and secondary levels. The President has said that "we must teach our students more than just hard facts and floppy disks. We must teach them the rich artistic inheritance of our culture ... The existence of strong music and fine arts curricula are important to keeping the humanities truly humanizing and liberal arts education truly liberating." I completely agree.

There have also been discussions about producing an "Arts Magazine" on public television to bring to adult audiences news of all the arts. I would like to see that go forward. □

"The arts have become so widely recognized and respected as a profession that today artistic life and creativity can occur virtually anywhere in this nation."

Vartan Gregorian Professor of the "University" of The New York Public Library

by Paola Alexander

Dante's definition of hell is where nothing connects with nothing. The library is the only place where people can still connect everything with anything. They can cross reference it, check it, double check it," says Vartan Gregorian explaining the role of the library in today's society.

"We have all nine muses here," says the ebullient President of The New York Public Library (NYPL). "If one muse does not satisfy you, the other eight will help you."

Vartan Gregorian, scholar, professor, writer, linguist, administrator, philosopher, historian, and diplomat, is ideally suited to be head of one of the largest library systems in the world, or, as he lives it, Professor of the "University" of The New York Public Library.

He is seated at a large oval library-like table that dominates his office. The walls are dressed in carved wood wainscoting with dark green damask above. Books, magazines, newspapers, and clippings are everywhere.

A look at the labels handwritten on his personal files that he keeps in a corrugated box at the foot of his desk gives an insight into the intricacies of this man's mind: Genocide, Feminism, Martin Buber, Simone de Beauvoir, Dostoevski, 18th Century Enlightenment, Freud, Fanon, Science of Human Nature, Thomas Mann, Medvedev, Libertarianism, Nationalism, Jean Paul Sartre, Science in 17th Century England, Socialism, George Steiner, Surrealism & Dada Movement, Post Industrial Society, and Alain Touraine.

"At a time when culture and knowledge are getting fragmented, libraries are really emerging again as the place of synthesis and the place of continuing exploration," he says.

"The library is a university from which no one graduates. That is the role of the library," says the man who speaks Russian, Turkish, Persian, French, and Arabic in addition to his native language, Armenian. "I consider the library central to our culture. Not as depository but as a source of knowledge."

He says the role of The New York Public Library, unlike a university, is "scholarship driven" rather than being driven by the curriculum alone.

"It doesn't matter how many books are used or not used. If something is worth a contribution to scholarship, we keep it. We do not wait to see what the course requirements are, what professors are hired ...

"We assume everybody is going to study one day or another in connection with a collection. Therefore we are a library of last resort in many areas. We do not put out our books for sale if they are not used for five, 10, or 15 years the way some university libraries do. We are, in a sense, a university of universities."

You might say one of the colleges within his university is the Performing Arts Research Center (PARC), which received a 1985 Challenge Grant of $500,000 from the Arts Endowment to be used to establish its own endowment. The research center consists of four primary collections: the Dance Collection; the Billy Rose Theatre Collection; the Music Division; and the Rodgers and Hammerstein Archives of Recorded Sound. The collections are used primarily by performing artists and aficionados of the performing arts. Last year, nearly 62,000 people visited PARC to consult and use 159,660 books and 82,850 other pieces of material. The center also handled 7,200 mail inquiries and 52,570 telephone inquiries for information.

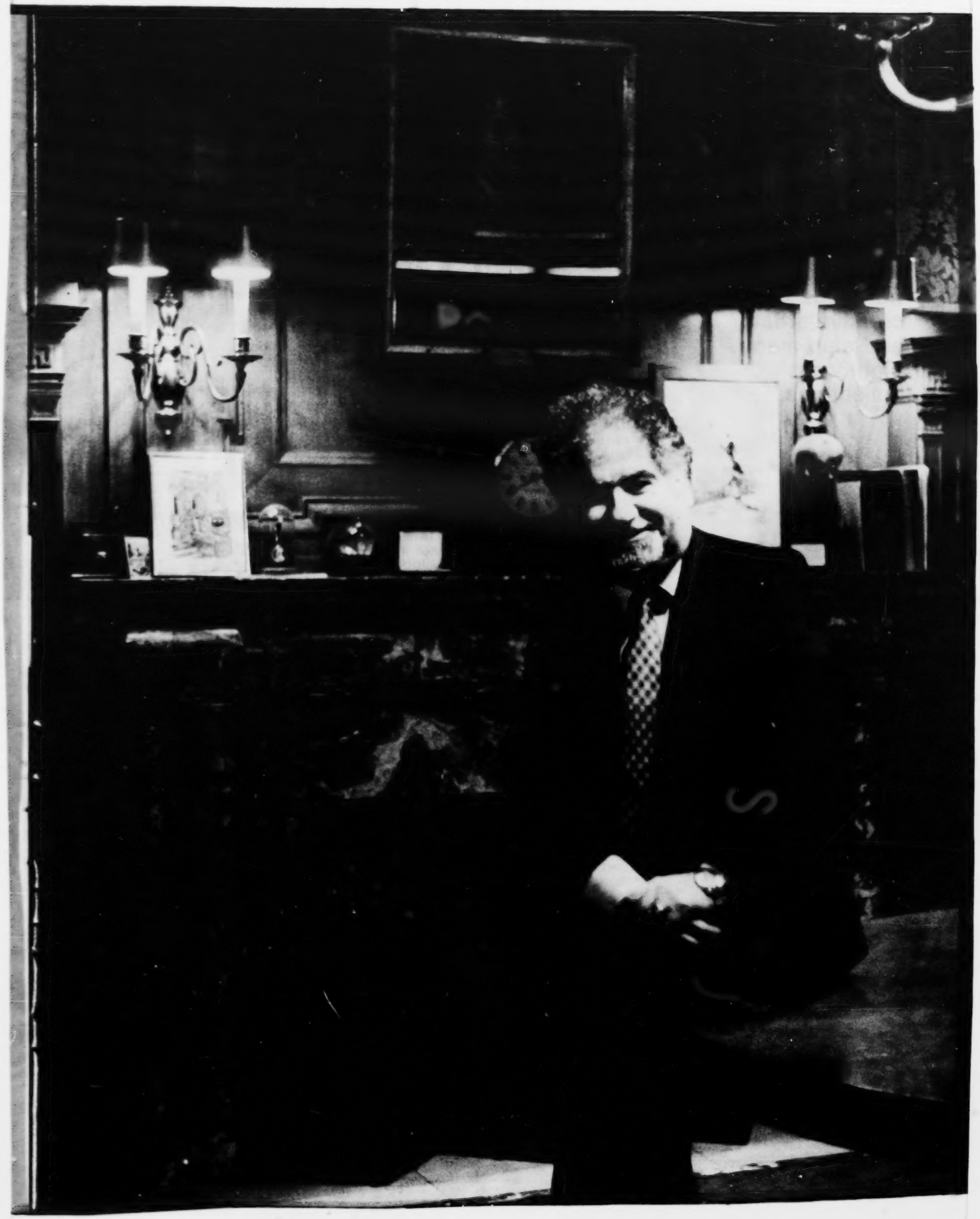
"The Challenge Grant is important because it highlights the importance of The New York Public Library at Lincoln Center—its dance collection, its music collection, the theater and film collection. We are one of the best performing arts centers in the world and we would like not to allow it to remain precarious but rather to put it on solid ground. The Challenge Grant allows us to educate the public about our identity, the importance of our collections, and also secure its future."

Dr. Gregorian realizes that Federal dollars alone will not support all the library's needs.

"This library is a private library, number one. It says 'The New York Public Library' but the name 'public' is used in the 19th-century sense, meaning free, not tax supported.

"Our whole history is based on public-private partnership before it became a fancy concept. Federal funding has been very important, from the (National Endowment for the) Humanities

Andrew Lautman



"We are not a nouveau-riche institution to dazzle people with one or two treasures. We have the works of hundreds of creative artists and also many significant collections."

(NEH) and also in grants that we've gotten from the Arts Endowment and now the Challenge Grant.

"It allows us to educate the public about the institution, to give a challenge to the public, and also to try to bring additional revenues on a matching basis. We have done very well in the past 10 years in the case of the NEH for example and I'm sure we'll be finishing faster with this Challenge Grant. I think we'll surprise everyone how fast we'll match it."

The Iranian-born scholar of Armenian descent has worked hard on increasing public and private sector giving to the library since being named president in June of 1981. In Fiscal 1984 there were 40,000 individual donations which generated $11.3 million.

"It might come as a surprise to you that I don't usually ask for money. I have relied on the education, sophistication, civic spirit, and self-interest of the people of New York. I also rely on the performers—from ballerinas who use our collections to the actors of *Amedeus* and *Chorus Line* who used our videotapes to major composers.

"Everybody is using our library as their library which is the right thing. So I've relied on actors, performers, musicians, and composers to demonstrate how key the library is for their work—because this is their library and its health is important to them. My role is only to alert and educate the public. I raise their consciousness. I don't raise money."

Vartan Gregorian has not neglected the world-famous Central Research Library at Fifth Avenue and 42nd Street. A $45-million capital renovation program is underway at the library and a $300-million capital campaign is in the planning. The total library system, with its four major research libraries and 82 branch libraries, has a $121-million endowment and an annual operating budget of $135 million.

"That money is needed," Dr. Gregorian explains, in a deep voice that often drops articles like *the*, "because of needs of library ..."

"We are in the collecting business. This surprises people. We're not just presiding over what we have. We are acquiring also because that is what a library is. A library must acquire in order to be able to serve the public continuously.

"I can say with confidence that within the next 10 years we will remain one of the best centers, if not *the* best center for the performing arts in the country."

The collection, which now numbers 34 million items, continues to grow through acquisition and through bequests.

"We are not a nouveau-riche institution to dazzle people with one or two treasures. We have the works of hundreds of creative artists and also many significant collections."

Currently Vartan Gregorian is working towards securing for the librar several additional collections, including the Toscanini Archives which took nine people 10 months to inventory.

"However varying our artists may be, in mortality they know that on earth at least libraries ... perpetuate and give them immortality—and that their works live through being accessible, being available, and being known."

Dr. Gregorian, known as "Greg," directs 2,700 employees who control and try to preserve the vast collection of the library. He says his problems are three-fold.

"First is how to acquire, how not to miss what is important and what is truly obsolete. Second is how to preserve and third is how to make accessible what we have.

"Paper is our worst problem. Since 1850, most of the printed material, due to its acidic content, is disintegrating. About two-thirds of old World War I and World War II materials are disintegrating now. So we have a monumental task," he says, adding that $2 million is spent annually on preservation alone.

"There are some beautiful posters from the 1920's on cheap paper. They are unique artifacts but each poster costs $500 to restore."

Once preservation is assured, access becomes a problem.

"The public doesn't know that for every book we spend $1 to acquire, we have to spend $5 to process it, to catalogue it, and put it on the shelf.

"We already have one of the heaviest-used collections, and we don't have a problem encouraging use. The combined library at the performing arts center, which is a circulating library, has over half a million people using it. So our problem is that as the users increase it affects the health of the materials too."

Dr. Gregorian is proud of the library's ability to direct researchers to material not in The New York Public Library's collection.

"We are one of the founding members of the research library group, which groups 38 research libraries the likes of Yale, Columbia, and Stanford.

So if you come and ask and we don't have, we tell you that the Library of Congress has, or Stanford has, or Princeton has. That is a kind of chain of access to information. From here you have the whole country and also the world at your fingertips in terms of where you can inquire."

He also points out that through the library's large collection of telephone books "we can go upstairs and call somebody or check somebody's name in Madras and not have to spend money for calling Madras Information."

Dr. Gregorian has more than a nodding acquaintance with academia. His undergraduate degree and his Ph.D. in History and Humanities are both from Stanford University where he was also elected to Phi Beta Kappa. He has taught at San Francisco State University, UCLA, and the University of Texas at Austin. Before coming to the library he was at the University of Pennsylvania where he was the first Dean of the Faculty of Arts and Sciences, served as Provost, and held an endowed chair in history.

"I do miss teaching and so I've started teaching again. I've been appointed University Professor of History at The New School where I started teaching European Intellectual History." He has also been appointed Professor of History in Near Eastern Languages and Literature at New York University, is Chairman of the Advisory Board of the Graduate School of The City University of New York, and serves on the boards and as advisor to many other universities. His other board memberships include the Trinity School, *Harper's* Magazine, the Feminist Press, the Center for Visual History, and the *Armenian Review*. "So I have not abandoned the academic world," says the author of *The Emergence of Modern Afghanistan: Politics of Reform and Modernization*, who is currently working on a manuscript on Soviet Armenia.

He also has strong feelings about primary education, especially art education.

"I think one of the saddest things that has happened in the country is this divorce of art or de-emphasis of art in schools. There is also a lack of aesthetic education, lack of visual education, and by visual I don't mean MTV (Music Television) or videos. What we need is to start from a young age to emphasize the potential of art. School systems usually think art is a luxury without realizing that it's an integral part of education.

"It educates one's sensibilities and sensitivities. It gives aesthetics, because everything is not relativistic. Unfortunately, along with many areas, there is a great deal of de-emphasis of the arts in the school curriculum—high schools and in most instances universities. The transcript mentality has defeated often our educational system. You collect x number of credits rather than show a journey through the wonders of learning. And that's what education ought to be."

Vartan Gregorian's whole life has been a journey through the wonders of learning. And as a result, he knows what education ought to be.

"My philosophy towards my children's education has been that they have to receive liberal arts educations and that they'll have jobs in the future. But not vocations. I do not want them to be one-dimensional people.

"My philosophy is based on the following: you have to receive a good liberal arts education and you can do whatever you want in life with two conditions. You have to like it and you have to be good at it. Also, I do not consider having a good education, having a job, and being a cultured person as being a mutually-exclusive enterprise. People confuse a job with a career, avocation with vocation, professional with amateur. People link it to income and that is not always the case. You may have jobs, different successive jobs, but no career."

For Vartan Gregorian, his job is his career.

"I have never planned my life the way many people do from womb to tomb and that has been part of the excitement of my life. I've been ready to assume challenges.

"Many things are happening here at The New York Public Library. The American Book Awards are given here. The Livingston Journalist Awards, the National Book Critic Circle Awards, the Medal of Literature, and the Minerva Awards to high school valedictorians are given here. And people come here—Ben Vereen, Frankie Fitzgerald, John Brademas, Barbara Walters, I.M. Pei, Mrs. Astor, Ralph Ellison ...

"I would never have met these artists, and writers, and philanthropists and historians—only their books and their works of art. I've come to know more than I would have ever even imagined." □

Paola Alexander is a freelance writer who writes frequently on the arts.

"My role is only to alert and educate the public. I raise their consciousness. I don't raise money."

Planning Ahead

by Jaquelin Taylor Robertson, FAIA, AICP

(Edited remarks to the November National Council on the Arts meeting.)

This morning the Design Arts presentation started with comments about "consolidation" and "simplification" and that there would be in the new guidelines a *focus on cities* and on *design collaboration*. Everything that I want to talk about supports the appropriateness of these intentions. I've been watching this Design Arts Program for 20 years of professional life and attempting, when possible, to give it comfort and support. (I served as Chairman of the Policy Panel for the Program for four years and know the kind of commitment and continuity that had been given it by its respective Chairmen, directors, and staff.) I salute Frank (Hodsoll) particularly for the job that he's done since taking over in 1981. His leadership has underscored the Program's validity and its continuity of purpose to encourage excellence.

Parenthetically, over those 20 years, I have continued to hear grumbling about a definition of "design"—about the fact that design is so loose; that it's such a big field, that it's everywhere and is everything. The problem is design doesn't define very neatly because it really *can* be seen to be related to so many things. Yet despite this ongoing confusion about definitions, I think the American people *have* been made more conscious of what "good design" can mean (witness this morning's illustrated slide presentation by Deborah Sussman

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on the graphic design for the '84 Los Angeles Olympic games) and that's partially the result of the efforts of this Program over the years. You *have* given an awareness of the high priority that good design should have in any high culture, including ours; and moreover you are stressing how that good design becomes if anything even *more* important when there is a priority on money, and time, and resources. That's when one should focus even more clearly on design priority because the design of things and places taken together can make an enormous difference. Design is, as I have said, involved with everything in terms of the creation of the physical world around you—essentially how things go together—and it is covered by all the disciplines that the Design Arts Program addresses. Think about the city and the country. You can't really consider cities without thinking about both all the things that go in them and the landscape that surrounds them. One of the terrors of post-war urbanism in the United States

is that we've managed to destroy both town and country. We have produced a kind of low-rise sprawl—a commercial strip that covers the entire landscape and leaves no memory of either towns or countryside. And to find this out the only thing you have to do is drive outside of any rapidly-expanding American city tomorrow morning. It's a ubiquitous setting; extraordinarily inefficient and extremely ugly. One really has to think about, *in design terms*, how all of this stuff that we make and put down on the land comes into being because everything that you see out there on "the road to the airport" is a consequence of people making intentional, or unintentional, design decisions and arrangements. It all gets there the way it is because of people making design decisions—whether they know it or not.

But why is this a moment to simplify but not reduce the scope of the Design Arts Program? I suggest what we're really talking about, at this moment of greatest abundance in this post-war culture, is a reassessment of basics, of values, that are embodied in the planning, designing, making technically efficient the system that we live in. You will find, in the Program's new book called *Places As Art*, Thomas Jefferson's design for the University of Virginia, probably the best designed environment in the United States, and clearly the most accurate and most elegant expression in American culture of built ideas. The University of Virginia is America's ideal Arcadian city. When you see it, you understand what one means by value, built value, because everything that's dear to this culture is carried out in built form in that setting.

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One of the most important things is that we've stopped thinking about design as an isolated activity that produces isolated objects, one after another, be they buildings, buses, chairs, cigarette lighters, streets. This culture is extremely adept at designing these as isolated things; but very bad at designing places, which are the collection and the interconnection of these pieces. That is, we have not produced, in the great post-war boom, effective towns, cities, or even precincts of cities. More essentially, we have produced a collection of odd, sometimes interesting, isolated "spare parts" for which there are very few instructions about how they go together. (And the notion that individual pieces do not belong to a larger environment unless the designer wants them to is an adolescent notion that we can no longer afford to indulge!)

One of the most important aspects of post-war development then is that it covered an enormous amount of real estate in a very short period of time with a lot of stuff. On critical analysis, most of that stuff was junk, put down in a piecemeal, random pattern with an extraordinary inattention to quality, value, or even real economy. Since World War II we've built a second America—as much since 1950 to now as was built between 1607 and 1939—and it is not a very nice landscape to look at . . . or use.

We did not during this time believe in planning. We thought it to be un-American. We were too rapacious and

greedy at the end of the second war, a war we'd won. We were given cheap land, roads, and cars, and a very important liberating American dream—that blue-collar workers could break away from the pattern of industrial cities and live, each man a king, on his own piece of land. We didn't understand that that kind of rapid explosion has to occur within some larger vision of order. What kind of countryside and townscape should be at the end of the exercise? We had no idea—thus the road to the airport, or commercial strip, as the setting for most of our lives. License instead of freedom. And physical license produces physical chaos.

Therefore, in order not to totally destroy the glorious piece of real estate we inherited, we need to start thinking about the coherence of cities, to start thinking about cities and their surrounding countryside holistically—not as a rigid master plan but as an interconnected notion. This is, in my opinion and those of many of my colleagues, the next frontier for designers from all disciplines. The issues are: coherence—of making perceptible, legible, and understandable, as well as remarkable, that which is otherwise necessary and pedestrian; accepting a *public responsibility* for private design intervention; and above all, having a notation of what values are really being given priority in such an exercise (other than pure greed).

I'm here today because I think that the National Endowment for the Arts—and its Design Arts Program—has a unique opportunity to address these issues because its purpose is to foster quality, excellence, and the questions of national and regional identity that are expressed mainly through design. I think Deborah Sussman's presentation showed you that even at the scale of Los Angeles a very small group of people working with a very supportive public, well organized and knowing what they're about, can make an enormous difference.

From the smallest paper clip to the largest growth management undertaking, design has a key and central role to play. (With a paper clip, design is the simple elegance of form following function. In the case of growth management, design is the thinking and visualizing process that sets the stage for future development for generations to come.) So that when the pieces are produced, they fall into place, individually diverse, but within a coherent structure that makes each piece a contributing element of some larger picture.

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Think about the great achievements, in physical terms, of this culture; they're very diverse—people as different as Jefferson and Robert Moses; (Frederick Law) Olmsted and (Calvert) Vaux who designed great parks, the entire National Park System of the United States; the design quality of the Tennessee Valley Authority; the great public dams. These were enormously complex exercises at scale, which we have carried out as well as any culture in history. We built as well as the Romans did.

One of the best examples of quality work is the completion of the MacMillan Commission Plan for the Mall in Washington at the turn of the century. If you look at 19th-century lithographs and engravings of what was out there, it was an unbelievable mess. That plan at the close of the century, was concerned people reacting to that unbelievable mess. The MacMillan Commission Plan was the best kind of city design product. Then you saw that plan come to fruition in the 1930's, at a time when the country was extraordinarily pressed; when resources were very scarce, we did some of our most brilliant planning and public works.

Compare that activity in a time of diminished resources to Tysons Corner (suburban Virginia)—a huge new development, the second Washington if you will, produced at a time of great wealth. There's more office space in Tysons Corner than in downtown Richmond and Norfolk combined. Tysons Corner is brand new. It's been thought out by the smartest developers, real estate lawyers, politicians, planners, and community people; even architects have been involved in Tysons Corner. And with all that it has to be one of the most God awful messes you ever saw in your life. If that's what this culture produces, as a value system and an environment to live in at a time of great resources, we're in desperate trouble.

Oddly enough, good architecture in such a setting makes little difference. A number of my colleagues, some very distinguished architects, build buildings in Tysons Corner. Michelangelo could build in Tysons Corner and it wouldn't make any difference. This is because the basic plan is so aberrant and the physical quality of space and physical environment so unbelievably depressing that individual buildings, no matter how well designed, can't save it. Don't go there; go instead to the Mall; and remember that Tysons Corner—not the Mall—is what this country is in business producing at an unbelievable clip simply because we will not take time to consider what we want our physical world to be.

Planning is perhaps the least glamorous of the design activities or professions. I can't imagine a planner becoming a celebrity. Very few of them do, except when they begin to be attacked as Moses was at the end of his life. But in some ways, it is probably the most crucial design activity, the one with the biggest, long-term payoff and the one that can produce the most aesthetic as well as most practical results for the most people over the longest period of time. Beautiful cities that you buy postcards of or go back to visit don't just happen naturally. They're the work of a variety of people working together and they are achieved over time.

Other agencies of government, Federal, state, and city, allocate resources and provide services. But they are not able to champion design, or dare I say it, aesthetics. Americans are made very nervous by talking about aesthetics. You must remember that Aristotle wrote about *The Poetics*, *The Politics*, and *The Aesthetics*. Those were the highest, most important subjects to Greek democratic culture—a culture we give a

great deal of lip service to. There is nothing more important culturally than aesthetics. It should have the highest fiscal and social priority and those cultures that don't have it, are poor. The Design Arts Program, alone among government agencies, can champion Aristotle and aesthetics as a central concern. Your Program exists precisely to help both public and private entities that are planning and building *anyway*, to do it beautifully.

We can show that the road properly planned to get you from one place to another can cost the same as a road properly planned which is also beautiful. It's that simple. You don't remember anything except those roads that work *and* that are beautiful. The banks of the Seine are a working roadway and a water arterial system. It's also very beautiful because lots of people put time and effort into making it that way. The "beauty part" only comes as a result of considered and careful intervention by someone. This is what is encouraged by the Endowment. And the "beauty part" is both the built world and the natural world. One of the many things that Jefferson got right and held up for this Arcadian republican culture was the absolute and inextricable interconnection between man and nature, the built world and the natural world. You can never appreciate and never have one without the other.

How will we produce plans that will allow things to take shape sensibly and beautifully rather than haphazardly? No other agency is responsible for watching out for that kind of difference. The Endowment alone is charged with spurring others to "do it right" in the first place. Other agencies of government, as well as other design practitioners, depend on you to encourage and to "seed" good examples of good design. We need today some alternative models, alternatives to our Tysons Corners, that will work within the peculiar incentives and constraints of consumer-driven, democratic pluralism.

But we cannot argue for good design from the private sector unless it is also revalidated consistently and at the highest level by our representatives and their agencies. Nor will it help us if the Endowment addresses only the small, neat design questions like what to do with a specific building. I emphasize again especially at times like this when we're all spending money much more carefully, and when the taxpayers are depending on you to spend their money in terms of certain priorities, that you must address the very largest design issues—like the way we develop our landscape and the way we urbanize. We must give priority and honor to those projects or models that we deem worthy of respect and emulation. That is, the way one plans and designs and builds and preserves town and country are the highest priority for this culture right now.

"We can show that the road properly planned to get you from one place to another can cost the same as a road properly planned which is also beautiful."

The National Endowment for the Arts was created for a number of reasons, one of them being to encourage the beautiful, the sensible, the humane, the uplifting; to stimulate a built and natural world of quality; to help the system produce that which is whole, healthy, elegant, practical, and just. In that our present cultural system has compartmentalized its activities with high degrees of specialization (for a variety of reasons, some of which are quite legitimate), there has resulted an inattention to, as well as an ignorance of, some of the more general problems of modern life, a life captivated at present by technology and to some extent captive of that technology.

I don't think that we realized over the last 60 years, for example, that a balanced physical environment was essential to this modern life, just as it was also in pre-industrial life. We didn't realize during this last half century that specialization and compartmentalization, of the scientific and cultural landscape, would result in the loss of certain fundamental values, the intangibles that had to do with aesthetics, a general view of the world in which *purpose* and *connection* had all but vanished. We lost sight of certain intangibles, that is the aesthetics and the politics of which Aristotle spoke. Those ideas are indeed the essence of any collective and ecologically-healthy view, much as technology and profit are the essence of the power struggle that is more often associated with our own modern world.

In other words, we did not realize during this period of change that cultural balance, continuity, and wholeness were a matter of life and death, of psychic sanity and survival; that towns and countrysides are more important than single buildings or single objects. "Our town," that mythical American village in which so much American symbolism and myth has rested, was not re-created after World War II. "Our town" was not to be found along the commercial strip; or at Tysons Corner.

In 1607, Christopher Newport and John Smith arrived on the banks of the James River in my state of Virginia representing the Virginia Company. (Remember, this country was founded by a public/private venture capital company. The Virginia Company was a public/private owned corporation in which stocks were bought and sold. The company told these chaps to go out, see what you can do out there; we'll support you. They hoped to make a good bit of money as well as fend off French and Spanish interests in North America. It was very straight up, very American, extremely exciting.) Along with this venture capital expedition went some directions about urbanism. Newport's instructions said, *plan orderly and beautiful towns* because order and beauty come as cheaply as chaos and ugliness. That exhortation is yours and mine; and is one which I think fits perfectly the new Design Arts guidelines.

(Design Arts Program guidelines are available by mail or by telephone 202/682-5437.) □

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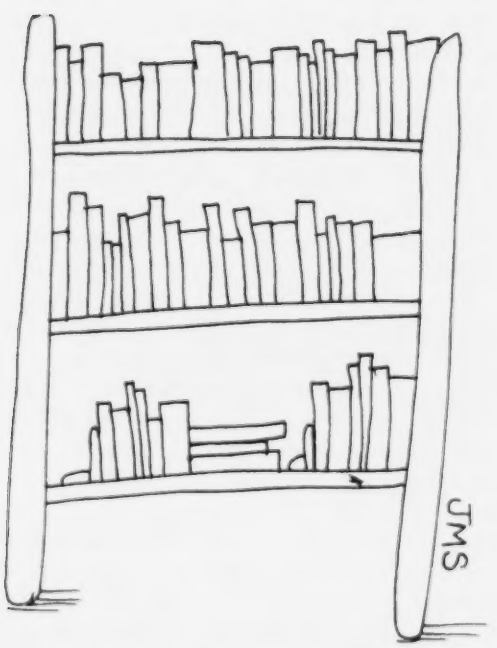
Buying Time

Excerpts from the Anthology Celebrating 20 Years of the Endowment's Literature Program

Buying Time is an anthology celebrating 20 years of the Literature Program of the National Endowment for the Arts. It contains work of fellowship recipients written, in most cases, in the year in which they received their awards. The fellowship program has recognized writers, often quite early in their careers, who have gone on to win the Nobel Prize, Pulitzers, and every other major book award. Selection from such a rich and diverse pool of writers cannot have been easy for Scott Walker, (Graywolf Press, St. Paul, Minnesota), who both edited and published this handsome volume, nor was it easy for us to pick excerpts from it. An embarrassment of riches all around.

Frank Conroy, Director
Literature Program



Tobias Wolff

Tobias Wolff's most recent book is *The Barracks Thief*, which won the PEN/ Faulkner Award for 1985. He received Creative Writing Fellowships in 1978 and 1985. This is an excerpt from *The Liar*.

While my father was alive we usually went to Yosemite for three or four days during the summer. My mother would drive and Father would point out places of interest, meadows where boom towns once stood, hanging trees, rivers that were said to flow upstream at certain times. Or he read to us; he had that grown-ups' idea that children love Dickens and Sir Walter Scott. The four of us sat in the back seat with our faces composed, attentive, while our hands and feet pushed, pinched, stomped, goosed, prodded, dug, and kicked.

One night a bear came into our camp just after dinner. Mother had made tuna casserole and it must have smelled to him like something worth dying for. He came into the camp while we were sitting around the fire and stood swaying back and forth. My brother Michael saw him first and elbowed me, then my sister saw him and screamed. Mother and Father had their backs to him but Mother must have guessed what it was because she immediately said, "Don't scream like that. You might frighten him and there's no telling what he'll do. We'll just sing and he'll go away."

We sang "Row Row Row Your Boat" but the bear stayed. He circled us several times, rearing up now and then on his hind legs to stick his nose into the air. By the light of the fire I could see his doglike face and watch the muscles roll under his loose skin like rocks in a sack. We sang harder as he circled us, coming closer and closer. "All right," Mother said, "enough's enough." She stood abruptly. The bear stopped moving and watched her. "Beat it," Mother said. The bear sat down and looked from side to side. "Beat it," she said again, and leaned over and picked up a rock.

"Margaret, don't," my father said.

She threw the rock hard and hit the bear in the stomach. Even in the dim light I could see the dust rising from his fur. He grunted and stood to his full height. "See that?" Mother shouted: "He's filthy. Filthy!" One of my sisters giggled. Mother picked up another rock. "Please, Margaret," my father said. Just then the bear turned and shambled away. Mother pitched the rock after him. For the rest of the night he loitered around the camp until he found the tree where we had hung our food. He ate it all. The next day we drove back to the city. We could have bought more supplies in the valley, but Father wanted to go and would not give in to any argument. On the way home he tried to jolly everyone up by making jokes, but Michael and my sisters ignored him and looked stonily out the windows.

Things were never easy between my mother and me, but I didn't underestimate her. She underestimated me. When I was little she suspected me of delicacy, because I didn't like being thrown into the air, and because when I saw her and the others working themselves up for a roughhouse I found somewhere else to be. When they did drag me in I got hurt, a knee in the lip, a bent finger, a bloody nose, and this too Mother seemed to hold against me, as if I arranged my hurts to get out of playing.

Even things I did well got on her nerves. We all loved puns except Mother, who didn't get them, and next to my father I was the best in the family. My special was the Swifty—"'You can bring the prisoner down,' said Tom condescendingly." Father encouraged me to perform at dinner, which must have been a trial for outsiders. Mother wasn't sure what was going on, but she didn't like it.

She suspected me in other ways. I couldn't go to the movies without her examining my pockets to make sure I had enough money to pay for the ticket. When I went away to camp she tore my pack apart in front of all the boys who were waiting in the bus outside the house. I would rather have gone without my sleeping bag and a few changes of underwear, which I had forgotten, than be made such a fool of. Her distrust was the thing that made me forgetful.

And she thought I was cold-hearted because of what happened the day my father died and later at his funeral. I didn't cry at my father's funeral, and showed signs of boredom during the eulogy, fiddling around with the hymnals. Mother put my hands into my lap and I left them there without moving them as though they were things I was holding for someone else. The effect was ironical and she resented it. We had a sort of reconciliation a few days later after I closed my eyes at school and refused to open them. When several teachers and then the principal failed to persuade me to look at them, or at some reward they claimed to be holding, I was handed over to the school nurse, who tried to pry the lids open and scratched one of them badly. My eye swelled up and I went rigid. The principal panicked and called Mother, who fetched me home. I wouldn't talk to her, or open my eyes, or bend, and they had to lay me on the back seat and when we reached the house Mother had to lift me up the steps one at a time. Then she put me on the couch and played the piano to me all afternoon. Finally I opened my eyes. We hugged each other and I wept. Mother did not really believe my tears, but she was willing to accept them because I had staged them for her benefit.

Louise Bogan

Louise Bogan's publications included *The Blue Estuaries: Poems 1923–1968*. She was, for many years, a reviewer and poetry editor of *The New Yorker*. She received a Distinguished Service Award in 1968. Her poem *Night* is reprinted here in its entirety.

The cold remote islands
And the blue estuaries
Where what breathes, breathes
The restless wind of the inlets,
And what drinks, drinks
The incoming tide;

Where shell and weed
Wait upon the salt wash of the sea,
And the clear nights of stars
Swing their lights westward
To set behind the land;

Where the pulse clinging to the rocks
Renews itself forever;
Where, again on cloudless nights,
The water reflects
The firmament's partial setting;

—O remember
In your narrowing dark hours
That more things move
Than blood in the heart.

W.S. Merwin

W.S. Merwin is a distinguished translator and prose writer as well as a poet. His list of awards includes a Pulitzer Prize, a Bollingen Prize and a PEN Translation Prize. His Creative Writing Fellowships were awarded in 1969 and 1977. His poem *The Sound of the Light* is reprinted here in its entirety.

I hear sheep running on the path of
broken limestone
through brown curled leaves fallen
early from walnut limbs
at the end of a summer how light the
bony
flutter of their passage I can
hear their coughing their calling and
wheezing even the warm
greased wool rubbing on the worn
walls I hear them
passing passing in the hollow lane and
there is still time

the shuffle of black shoes of women
climbing
stone ledges to church keeps flowing
up the dazzling hill
around the grassy rustle of voices
on the far side of a slatted shutter
and the small waves go on whispering
on the shingle
in the heat of an hour without wind it
is Sunday
none of the sentences begins or ends
there is time

again the unbroken rumble of trucks
and the hiss
of brakes roll upward out of the
avenue
I forget what season they are exploding
through
what year the drill on the sidewalk is
smashing
it is the year in which you are sitting
there as you are
in the morning speaking to me and I
hear
you through the burning day and I
touch you
to be sure and there is time there is still
time

Ntozake Shange

Ntozake Shange's most recent novel is *Betsy Brown*. She received the *Los Angeles Times* Book Award for her poetry and was widely acclaimed for her hit play, *for colored girls who have considered suicide/when the rainbow is enuf*. Her Creative Writing Fellowship was awarded in 1982. This excerpt is from *Sassafrass, Cypress & Indigo*.

"...'AND YOUR SONS will become shepherds in the wilderness.' Numbers 14:33. I think that's enough for you to meditate on tonight, Indigo."

"But that doesn't have anything to do with me, Sister Mary Louise!" Indigo squirmed in her seat where she was helping Sister Mary Louise select the flowers for the Little Shepherd of Judea, C.M.E. Church's Young People's Meeting.

"Don't blaspheme, Indigo. The Lord don't take kindly to senseless babblin'."

"I'm not babbling, Sister, really. I'm a girl, that's all. I want to know what I'm supposed to do." Indigo pushed the roses from this side to that, nimbly avoiding the thorns, handling buds with caring alacrity. This one will do. This one will not. Bruised flowers had no place on the altar in Christ's House. Sister Mary Louise was heartened when Indigo came around. Those other two, the one who went off to the North and the other one ..., they had never learned how to touch flowers or the ways of the Lord. Sister Mary Louise with no children in her house invited Indigo, but not Indigo's doll-friend, to be among her flowers, to join in singing the praises of the Lord Almighty whose blessings are so bountiful we can never give thanks enough and to bake breads.

"You can take those loaves out the oven, and behave like a good Christian girl, that's what you can do."

Indigo looked at the roses and then at her friend, Mary Louise Murray, who must have been around roses too long. Her face shone like petals with

veins glowing, like the opals she wore in her ears. One big plait lay smack in the middle of her head, wound round and round; serpents in the garden. Pale green eyes rushed from her face whenever the Holy Spirit took her, if her bushes were dewy and the sun just coming up. Indigo had a reluctant soul, to Sister Mary's mind. Not that Indigo was a bad child, only she'd been exposed to so many heathenish folks, pagans out there on those islands.

"Christian girls don't do nothing but bake bread?" Indigo peered into the oven. The heat beat her face till she frowned. "Not ready yet," she said, and carefully let the oven door fit back in its latch. Sister Mary Louise was tickled.

"No. Indigo, we don't just bake bread. We tend after beauty in the world. The flowers and the children." For all her Godfearing ways, Sister Mary Murray had been known to get the spirit outside of Church. Sometimes, when she was walking to the fish market or delivering breads, she'd be singing "I Ain't Got Weary Yet," or "Didn't My Lord Deliver Daniel," and she would just get happy in the street. This was not exemplary behavior for a Deaconess. At many a sermon she would be called forth to testify about how the Devil seized her in broad daylight, taking on the movements of the Holy Spirit, tempting the sinner in her. Other folks believed that being without children is what drove Sister Mary to have these fits in public. It only happened when some young boy from the country was within 10 feet of her, broad shouldered and raw. Other folks figured that Sister Mary Louise sipped a little bit, and got to feeling so good she couldn't stand it. Indigo knew that Sister Mary Louise was in fact a Christian woman. Sister didn't allow any dolls that could talk in her house.

Mary Oliver

Mary Oliver won a Pulitzer Prize for her collection *American Primitive*. She was awarded a Creative Writing Fellowship in 1972. Her poem *Humpbacks* is reprinted here in its entirety.

There is, all around us,
this country
of original fire.

You know what I mean.

The sky, after all, stops at nothing, so
something
    has to be holding
our bodies
in its rich and timeless stables or else
we would fly away.

Off Stellwagen
off the Cape,
the humpbacks rise. Carrying their
tonnage
    of barnacles and joy
they leap through the water, they
nuzzle back under it
like children
at play.

They sing, too.
And not for any reason
you can't imagine.

Three of them
rise to the surface near the bow of the
boat,
then dive
deeply, their huge scarred flukes
tipped to the air.

We wait, not knowing
just where it will happen; suddenly
they smash through the surface,
someone begins
shouting for joy and you realize
it is yourself as they surge
upward and you see for the first time
how huge they are, as they breach,
and dive, and breach again
through the shining blue flowers
of the split water and you see them
for some unbelievable
part of a moment against the sky—
like nothing you've ever imagined—
like the myth of the fifth morning
galloping
out of darkness, pouring
heavenward, spinning; then
they crash back under those black silks
and we all fall back
together into that wet fire, you
know what I mean.

I know a captain who has seen them
playing with seaweed, swimming
through the green islands, tossing
the slippery branches into the air.

I know a whale that will come to the
boat whenever
she can, and nudge it gently along the
bow
with her long flipper.

I know several lives worth living.

Listen, whatever it is you try
to do with your life, nothing will ever
dazzle you
like the dreams of your body,

its spirit
longing to fly while the dead-weight
bones

toss their dark mane and hurry
back into the fields of glittering fire

where everything,
even the great whale,
throbs with song.

Etheridge Knight

Etheridge Knight's books are *Poems from Prison, Belly Song and Other Poems,* and *Born of a Woman.* He received the 1985 Shelley Award from the Poetry Society of America. Knight was awarded a Creative Writing Fellowship in 1972. His poem *The Bones of My Father* is reprinted here in its entirety.

There are no dry bones
here in this valley. The skull
of my father grins
at the Mississippi moon
from the bottom
of the Tallahatchie,
the bones of my father
are buried in the mud
of these creeks and brooks that twist
and flow their secrets to the sea.
But the wind sings to me
here the sun speaks to me
of the dry bones of my father.

There are no dry bones
in the northern valleys, in the Harlem
alleys
young/black/men with knees bent
nod on the stoops of the tenements
and dream
of the dry bones of my father.
And young white longhairs who flee
their homes, and bend their minds
and sing their songs of brotherhood
and no more wars are searching for
my father's bones.

There are no dry bones here.
We hide from the sun.
No more do we take the long straight
strides.
Our steps have been shaped by the
cages
that kept us. We glide sideways
like crabs across the sand.
We perch on green lilies, we search
beneath white rocks ...
THERE ARE NO DRY BONES HERE

The skull of my father
grins at the Mississippi moon
from the bottom
of the Tallahatchie.

Robert Creeley

Robert Creeley is a fine prose writer as well as a poet, whose most recent work is his *Collected Poems.* He received a Creative Writing Fellowship for Poetry in 1981. His poem *Mother's Voice* is reprinted here in its entirety.

In these few years
since her death I hear
mother's voice say
under my own, I won't

want any more of that.
My cheekbones resonate
with her emphasis. Nothing
of not wanting only

but the distance there from
common fact of others
frightens me. I look out
at all this demanding world

and try to put it quietly back,
from me, say, thank you,
I've already had some
though I haven't

and would like to
but I've said no, she has,
it's not my own voice anymore.

It's higher as hers was
and accommodates too simply
its frustrations when
I at least think I want more
and must have it. □

Richard Andrews
Reaching Out to Visual Artists

by Drew Steis

"If you look at the history of public art, the one constant for thousands of years is change. Nothing is permanent out there, and it's a real misnomer to talk about permanent, public art works."

Richard Andrews, Director
Visual Arts Program

Ask Richard Andrews a question about the visual arts and you get hundreds of words in response. But his answers are clear, to the point, and support his philosophy that artists need help to help themselves.

That is because Richard Andrews, the director of the Visual Arts Program at the National Endowment for the Arts is both an artist and an arts administrator. And he knows the problems of both.

"Visual artists, perhaps like literary artists, suffer from the fact that they tend to work in isolation because that's the way they work best. It's often easier to take a look at what they produce and measure its effect on society than it is to understand fully what artists are doing," Mr. Andrews says.

"What we tend to observe is their actions on the environment by their products. We view what museums do with them, what critics, curators, collectors, galleries do with them, but we have a very limited view of what artists themselves are doing ...

"One of the fundamental things I've learned is that the key thing for people to understand is that it's really the process of creation that should be most interesting to them. We are always focusing on the product, and I think we diminish the value of this other individual who is living with us, because we are not in dialogue with that individual.

"So in Seattle I worked very hard to make transparent the process by which artists came up with their public art ideas. That doesn't mean I invited everybody into their studios. But it means setting up situations that are informal and informative in which the artist becomes engaged with the general public and vice versa."

What Richard Andrews learned in Seattle, where he was Art in Public Places Coordinator for five years and project manager for the Seattle Arts Commission for two years before that, he has brought to the Endowment.

"When I say 'recognition for artists,' I mean the same sort of recognition for the notion that these artists are experimenters in a sense. Maybe a few will gain a significant recognition but the bulk work in their laboratories, their studios, and their work is largely invisible to the general populace. Without the work, the few individuals who would stand out, won't stand out. And probably, more importantly, the work of all these individuals is our culture, our legacy for the future."

Mr. Andrews believes the Endowment makes that "legacy for the future" possible.

"The fellowship program here recognizes the past achievements of an artist and essentially says these are the best artists of the pool of applicants who we're looking at today. But probably more importantly it says, 'Here is some funding for you to work with this next coming year,' because we know from studies, from talking to artists, that 99 percent of artists are not employed by the sale of their work. They are employed by some other mechanism, whether it's teaching, bartending, tapdancing, or by some other individual supporting them."

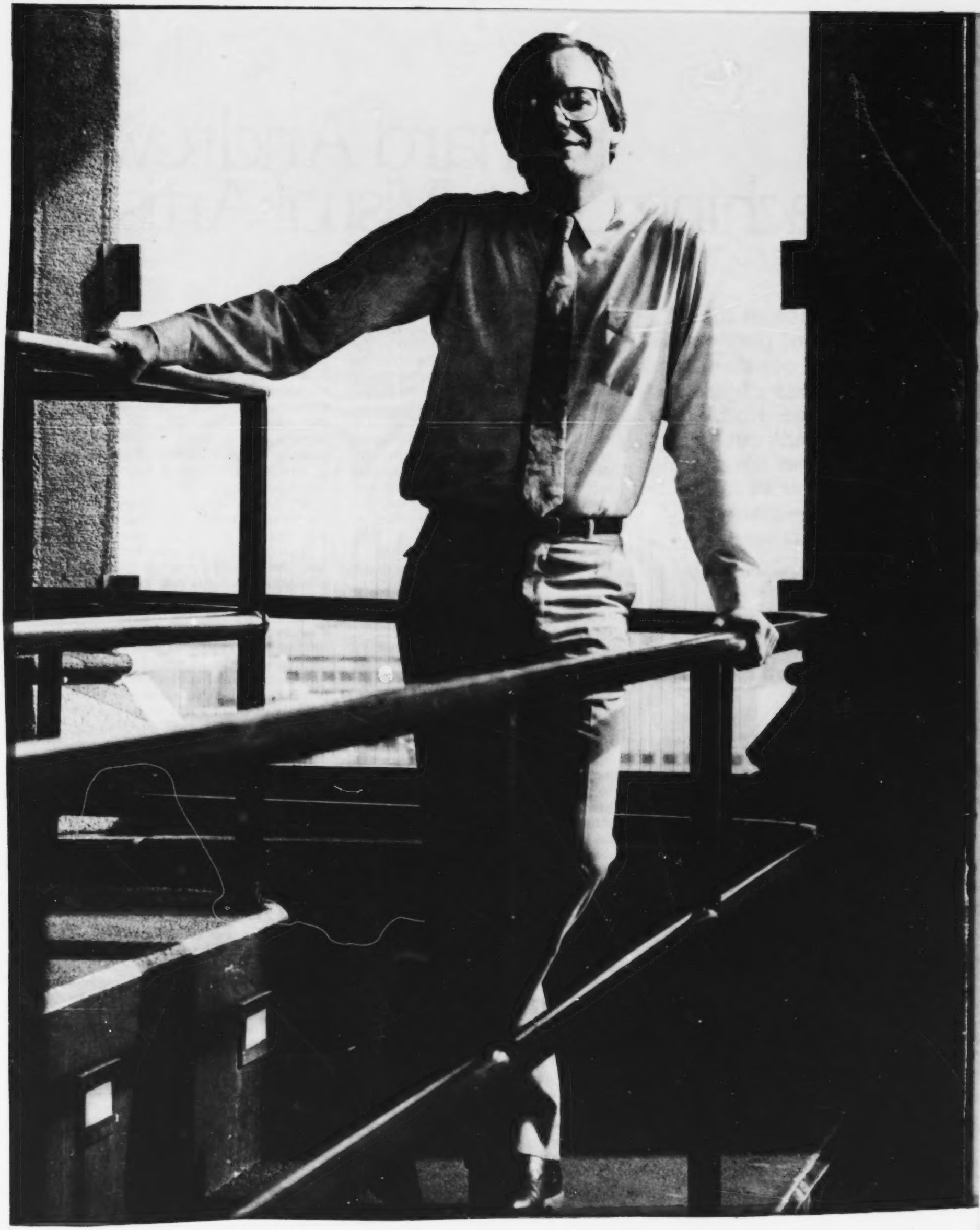
Richard Andrews points specifically to a 1984 Endowment-funded study "of the year 1978, of the artists of Chicago, Houston, San Francisco, and Washington, D.C.

"All across the board, all age groups, all types, all economic success rates, and when they were averaged out, the average income from the sale of their work of that year was $718.00.

"That's obviously not enough to let you loll around a condominium next to the ocean," he adds.

Richard Andrews explains that the Visual Arts Fellowship grants have three different levels of support, $5,000, $15,000, and $25,000, "but all of the different levels are intended to buy time for the artist.

"The vast majority, by that I mean 95 percent of our fellowships, are at the $5,000 to $15,000 category. Last year, 1985, we had applications from 5,604 and we awarded fellowships to only



257 artists, which is just about five percent, or our historic average.

"Of those 257 fellowships it was fifty-fifty, between the $5,000 and the $15,000 grants, because we only recommended five artists at the $25,000 level."

Mr. Andrews further explains that the financial need of an artist is not really considered in awarding a fellowship grant.

"We don't have any way to determine, nor do I think it's appropriate for us really to try to determine what their economic situation is. What we find is that in most cases the individuals who are economically successful do not make applications to us."

Fellowships are given in the areas of New Genres (formerly called Conceptual/Performance/New Genres and Video), Painting, Printmaking/Drawing/Artists Books, Photography, Sculpture, and Crafts.

"What you see at the $25,000 level are mature artists that may have been working for 20, 25 years with some national or regional success. But by no stretch of the imagination are any making their living from their art. They are teaching or doing other things also."

Richard Andrews questions whether the present three-tier grant system is effective.

"Our recent overview panel just discussed this very subject and they recommended that we go in the next two or three years to a two-tier level because what we ought to do is have a higher grant level, one at maybe $20,000 and another at maybe $7,000 or something like that so that you give enough to a young artist so he or she can take six months off and you still have enough money for a mature artist."

Mr. Andrews worries that information about his program is not reaching all artists.

"Our guidelines now say that as a painter you can apply once every two years. (You can only receive a $15,000 grant once every five years.) But if you've missed the deadline, you've shot it for two years and to reapply you have to remember two years hence to stick your application in the mail.

"I'm quite concerned about whether or not we are getting as many of the mid-career and late-career artists as I would like to see. I think we do an excellent job of attracting artists from high-quality emerging and younger artists and to a certain extent mid-career artists. But the group I worry about is those artists who might have gotten discouraged, having applied 10 years ago and been turned down and then said, 'Oh, the hell with the Endowment. I won't bother with them again.'

"I feel that artists ought to have a fundamental role in the way cities are designed, and that means not just being cosmetic Band-Aids to bad architecture ..."

"I'm going over in my mind how to reach out to artists in general—to those who because of the marketability of their work or just the nature of their work haven't attained substantial economic success but are nonetheless moving along and are important contributors to the health of the visual arts world."

Richard Andrews thinks artists should be aware of the Endowment and its programs. Although on a limited travel budget, he has taken a slide show demonstrating successful grant applications to Los Angeles, Atlanta, Cleveland, Minneapolis, Philadelphia, and Houston.

"Generally it's aimed at individual artists as opposed to organizations. I'd say about an hour of it is formal presentation which is pretty informal, but it's a slide show and a description of exactly what the fellowship program is like and then people ask questions about the Endowment.

"I try to give them an image of the system. We had 5,600 applications last year and each applicant can send up to 10 slides of his or her work. That's 56,000 slides reviewed by three panels. Artists send us all sorts of things. There isn't any right way of doing this better. But what will kill you is bad quality slides. I saw panelists leave their chairs this year to walk up to the screen to try to look into the screen. They physically could not decipher them because of the poor quality, the color was off or they were out of focus.

"People should read our guidelines carefully, try to go through it point by point, and emphasize their current work. Because if you take 10 slides to show your last 15 years of work, it confuses the panelists because they immediately ask, 'Is this all recent work? It's stylistically different.'

"Another question we often get is 'Which category should I apply in? I do sculpture, I do 3-D relief painted work made out of paper, what is it?' Again, the answer we try to give is that we can't tell you where to stick your slides in. But if you can imagine these panels as groups of people, would you rather have your work reviewed by sculptors, painters, or printmaking/drawing/artists' book people? It gives you a clue. If you feel strongly one way or another, put it into that category."

Still another problem coming from the field is the need for studio spaces and working spaces "which are slightly different," Mr. Andrews says.

"Artists' housing/studio space is a difficult question because they are being pushed out of the industrial areas—and it doesn't matter if it's New York or Seattle or Minneapolis—but the next thing you know the artists' space has become a condominium and they have the cost of moving and finding another location.

"The other problem we get fairly often is the need for working facilities, in which foundry and glass equipment, printmaking and artists' book presses are available. From that comes the need for one of the other most frequently asked things, and that is space for exhibitions.

"Artists want to exhibit their work, and it's difficult to get exhibitions, commercial work, or into museums. Our first priority is the visual artists themselves. We can support them through fellowships. The second part of this program is organizations in which artists have a real and integral role in the running of those spaces."

Richard Andrews understands what artists need and he also has a solid understanding of what the visual arts need.

"The area of great concern to me, to lots of people, is the notion of public art, where it's going, how do we reconcile all the various areas of expertise, concerns, confusion, controversy, and what does it really mean? Is it public art, is it based in tradition, is it a new form? What is its relation to the design fields?

"Public art is a way of providing and in a certain sense controlling the shape and content of a legacy of a current in time. Right now we are just getting

Andrew Lautman

over what I call the adolescent phase of public art in which there is not a lot of on-the-job training by arts administrators. Works are being put out in the public for view; there is fumbling around, trying to figure out how best to work together. We're emerging from this period.

"At the same time you've got a number of artists who have become recently accomplished in working in this very difficult environment, working with designers and engineers, the public, deadlines, schedules, payments, and so forth. In the design professions you have a kind of re-emergence of interest in working with artists, in working to design buildings that are unique and somehow rooted in the characteristics of their contexts or places.

"I feel that artists ought to have a fundamental role in the way cities are designed, and that means not just being cosmetic Band-Aids to bad architecture, or icing on the cake, but they should fundamentally be involved in the design and building of a city."

Richard Andrews sees a very clear role for the Endowment in the public art arena.

"In this particular field, I think the Endowment has and should continue to have the role of sparking or providing leadership: to fund or get people together to build exemplary projects, and then to get recognition for those examples in order to provide models. This is one of the few fields in which we really can develop new mechanisms or provide new initiatives. For example, we're working with the Design Arts Program to try to put a spotlight on this issue so we can actually create models or create precedents in partnership with other agencies so something very special can happen."

He feels that not only the future of public art is important but also the past.

"One particular issue we need to address—the field needs to address but has backed away from—is the whole notion of review of existing works of art. That is, there is virtually zero public policy about review of existing works of art, works that maybe were run over by a truck and might cost $75,000 to rebuild. What do you do, throw it in the trash?

"If you look at all the 19th-century bronzes, which are in this city and many other cities—all that nice soft green on them is rot.

"When we decide to save the Statue of Liberty as a kind of national event—at the very same time we've condemned to death all these other sculptures of the very same era—we've made a kind of selective judgment."

Richard Andrews, however, does not defend all public art or think all public art should be saved.

"If you look at the history of public art, the one constant for thousands of years is change. Nothing is permanent out there, and it's a real misnomer to talk about permanent, public art works. The buildings aren't permanent, the cities aren't permanent, so change is there, and things do rot. If you see that everything is an ongoing process, then you should be thinking about what the process should be to review a work of art and when that review should occur.

Once again Richard Andrews sees a role for the Endowment in this process.

"This is really quite an interesting arena of art: history, conservation, community interests, law, artists' interests, and one in which the Endowment can take a leadership role—bringing together experts in the field and trying to forge some guiding policies that could be used by local agencies as well as Federal agencies. There's clearly a vacuum, there isn't any good precedent."

When not talking about, thinking about, or listening to the needs of visual artists and the visual arts, Richard Andrews finds other things to occupy his time.

"I still try to make my own art. My spare time is really divided between working on my own work, which is sculpture and drawings, and my family and a two-year-old son. There's not much time left over for anything else." His work has been exhibited from New Jersey to California, Oregon, and Washington and is listed in the permanent collections of several institutions.

And what kind of art does the man who has looked at literally tens of thousands of examples of the visual arts like?

"My own personal tastes are really not singular. I really respond to those works that are powerful in their intent and meaning and execution. I suppose the works I would hang in my office are works that are problematic in some way, that I have to think about, that I might not even like. I'm not that interested in living with works that I can understand immediately, works that are very passive. I like the works to be aggressive intellectually. What I dislike most is when artwork becomes a kind of segment of the wallpaper, and you no longer look at it. I like the works that make me think, grow." □

"If you look at all the 19th-century bronzes, which are in this city and many other cities—all that nice soft green on them is rot."

In public art, there are two major approaches: object-making and site-related art. Often an artist may cross these lines and utilize parts of both traditions to make a statement. Richard Andrews, the Endowment's new director of the Visual Arts Program, explores the variety of public art in his article in *Insights/On Sites* recently published by Partners for Livable Places, Washington, D.C. A condensed version follows.

Artists and the Visual Definition of Cities

by Richard Andrews

Since 1973, the city of Seattle has maintained an active art-in-public-places program that commissions new work or purchases existing artworks by contemporary artists. More than 800 artworks have been added to the city's collection in the past decade, with funding supplied from the city's One Percent for Art ordinance, the National Endowment for the Arts' Art in Public Places grants, and private donations. Both temporary and permanent projects have been explored, as well as partnerships with downtown businesses and with other government agencies. Certainly Seattle's public art program is not in itself unique; many cities have parallel ordinances and programs. However, Seattle's experience has included some unique projects for nontraditional sites. These efforts have explored specifically urban sites as well as the possibilities for collaborative design of public facilities. This experimentation shares the stage with the traditions of purchasing artists' work from the studio or commissioning sculpture for parks and plazas.

The Form of Cities

Cities evolve through a gradual layering of events, nature, economics, and politics. Once mapped and defined, the formal composition—the particular arrangement of the public and private domains—remains relatively stable over time. Yet the elements within the composition—architecture, transportation, commerce, finance, and recreation—are in constant flux. Yesterday's historic battle site becomes today's supermarket parking lot. The site for civic celebrations shifts as history fades or is newly created. The corner grocery store falls victim to improved transportation and then is reborn with the energy shortage. This constant reformulation of a city's gathering places, markets, and transportation systems can make the presence of art sometimes central, sometimes peripheral, and occasionally forgotten.

This ongoing transformation of the particulars of a city affects not only the physical character, but also the psychological map or portrait held by the inhabitants. This impressionistic portrait is not a literal depiction; its features are distorted by the social, historical, or cultural values placed on various sites or areas.

The role of art within a city can be a determinant of, or be determined by,

Viewland-Hoffman Substation by Andrew Keating, 1977

the public spaces that are prominent features in this psychological map. For an agency seeking opportunities for artists to create works for urban public spaces, it is not enough to simply look for open space within the literal grid of a city. If one seeks to provide both access and audience, in addition to the site challenge given to an artist, then an agency must review the importance of a site within the subjective portrait of a city. In so doing, other sites may emerge that may appear minor in the literal map but that constitute major features of the subjective map.

Such prosaic elements of a streetscape as a sidewalk or a street triangle may become appropriate sites for the activities of artists if they are perceived by residents as prominent in the use and understanding of the city. The "obvious" site for an artwork, the prototypical urban plaza, may sit barren while a set of nearby benches adjoining the street may be filled to capacity by users who seek to be closer to the life of the city.

The Role of Art in Urban Spaces

Since the public domain is complex, filled with multiple uses and values, what role does art play in our experience of a city? Historically, public art has served a wide range of functions: landmark, monument, symbol, architectural embellishment, functional element, isolated aesthetic object, and cultural artifact. The landmarks are the great civic sculptures that dominate a public space, such as the Statue of Liberty or the Gateway Arch in St. Louis. Monuments commemorate events or lives, and their continuing relevance is limited by the duration of the event or life on public memory. The Lincoln Memorial in Washington, D.C., maintains its stature in the public consciousness even as thousands of bronze soldiers on horses from the same era languish in forgotten corners. A work like Isamu Noguchi's Benjamin Franklin memorial in Philadelphia offers a succinct symbol of the achievements of a remarkable individual.

Artwork as architectural embellishment, such as a narrative relief or decorative mosaic, is as common on buildings of an earlier era as the use of noble marble or granite. Artists have created wholly or partially functional works of art such as Rodin's *Gates of Hell*, intended to be the entrance to the Museum of Decorative Arts in Paris, or Red Grooms' creation of a complete bookstore for the Hudson River Museum in Yonkers, New York, which mixes the sculptural with the real. The artwork as object placed on public view is a work made accessible much like a work of literature in a public library. In much the same way, cultural artifacts, such as the totem poles of the Pacific Northwest, are placed before a public audience for its education and enjoyment.

It is art's ability to commemorate that is frequently lamented as missing during the many heated discussions that surround contemporary art projects. The idea of commemoration holds out the promise of widespread public appeal, even though a review of the history of such works indicates that often what is commemorated is not so much the ideals of the populace as the goals and precepts of the funders. Commemorative public work does require some degree of consensus as to subject either within a monolithic government (as in Soviet realist art) or within a majority of the public (as in the Washington Monument, funded in part by the donations of thousands of school children across the United States). The idea that the work should be of heroic or monumental proportions comes naturally to the backers and creators of this form of public art, since the consensus needed to get the project going requires that the idea, event, or individual be recognized as larger than life.

Yet the heterogeneous character of contemporary American culture and government often makes it difficult for a consensus to emerge and take hold in the public arena. Witness the difficulties surrounding Maya Ying Lin's Vietnam Veterans Memorial, Robert Arneson's Moscone memorial, or George Segal's memorial to the students killed at Kent State University.

Many contemporary artists still adopt monumental scale for their public works, misunderstanding perhaps the historic roots of heroic proportions, and they attempt to compete with the vast scale of urban architecture. Technology, of course, has made large-scale works deceptively simple to achieve. What once would have required the

"Personnel Hatchcover" by Nathan Jackson
Photo: Charles Adler

"Dancers' Series: Steps" (foxtrot weave) by Jack Mackie, 1982
Photo: Charles Adler

agreement and collective actions of many now can be achieved by one individual using modern materials and techniques.

Many fine artists, of course, employ large scale as a necessary element of their work. Artists such as Ronald Bladen, Michael Heizer, Nancy Holt, Richard Serra, Christo, and Mary Miss, among others, create works where large scale is integral to their ideas. Other artists, such as Claes Oldenburg, use a sophisticated understanding of the history of the public monument to explore monumental scale.

If the heterogeneous nature of contemporary American culture makes thematic or commemorative work illusory, it also brings up the question of audience. On the one hand are the past achievements of a public art with themes and styles as readable as a highway billboard. On the other hand is the American ideal of the sanctity of individual thought and endeavor. A dilemma confronts both artist and agency: whether to set goals for the artist (hoping the audience will follow), to set goals for the public (and somehow determine which segment of the "public"), or to proceed without clearly defined goals.

The most historically enduring public art form of the last 100 years, the bronze memorial portrait, gradually has been usurped—at least in terms of frequency of installation—by abstract sculpture. These latter works, through their sheer numbers, constitute, as a set, a monument to the idea of art as idea, and commemorate the importance of individual aesthetic research. The individual works are distillations of personal explorations, not primarily audience-directed. They gain an audience through public placement, but the pleasure or displeasure of that audience is not central to the artist's intentions for the work.

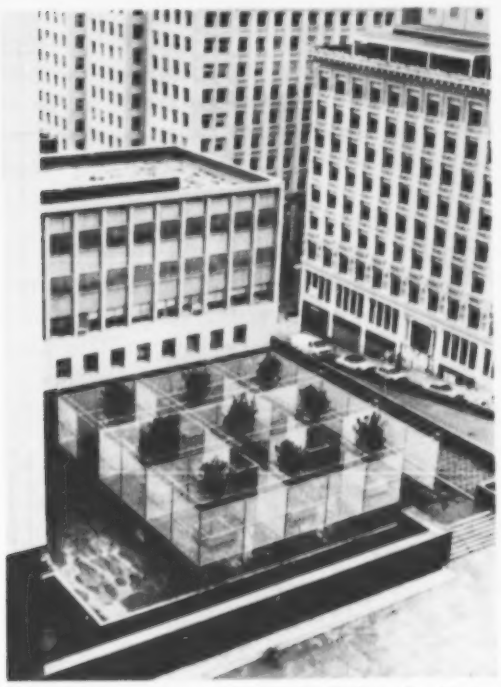
Another kind of artwork represented by recent projects of artists such as Siah Armajani, Scott Burton, Lloyd Hamrol, Mary Miss, Richard Fleischner, Robert Irwin, and others indicates an interest toward more direct communication with a public audience. This interest has taken primarily the form of creating entire environments or of inviting the audience's participation by the use of functional components such as paths, shelter, or seating. It necessitates a grappling with some questions that are sociological rather than only topographical. The influence of context on the shape of the artist's idea thus has expanded to include not only the physical characteristics of a site but the social characteristics as well.

The Traditions of Public Art

The recent history of art in public places in the United States is approximately 20 years old, coming after a hiatus of some 30 years (the time of the Works Progress Administration projects). These 20 years have witnessed an increasing breadth of artists' investigations into the opportunities presented by public spaces and a parallel growth in agencies' understanding of the public context and the multiple roles for art within it.

From an arts agency's viewpoint, public art comes into being via two distinct traditions: one derived from the process of collecting and the other from the process of building. These twin traditions are equally important but have differing roots, often produce radically dissimilar results, and require different roles and responsibilities for artist and agency.

The distinction between the two approaches has less to do with whether a work is purchased (pre-existing) or commissioned (new) than with the degree of integration with the site. Just as a collector or museum may exhibit a work of art in a variety of spaces, so too may some artworks be exhibited in a variety of public sites without detriment to the artist's intentions. The content of these artworks is not dependent upon, or derived from, the character of an individual site. However, many works can be severely disadvantaged by placement in an inappropriate or visually-distracting site. Both artist and agency must seek the public equivalent of the neutral museum space (usually a park or open plaza) so that an artwork is shown to advantage. The much-maligned art-object-on-the-plaza is merely a logical extension of the design philosophy for private spaces: self-contained and singular. Just as there are great individual works of architecture for these spaces, there can be great works of object art for plazas (for



"Nine Spaces, Nine Trees" by Robert Irwin, 1983 Photo: Richard Andrews

"Adjacent, Against, Upon: by Michael Heizer, 1976 Photo: Charles Adler

example, Tony Smith's *Moses* in Seattle, sited on the expansive lawns of Seattle Center, or Jean Dubuffet's *Trees* at the Chase Manhattan Bank in New York City).

The reverse is also true. Just as architecture can be created whose design offers nothing to the city as a whole and is inappropriate for its immediate context, so too can there be art that is misplaced, poorly conceived and executed, and ineffective. Although outdoor object sculptures have become the most common form of public art, they are often difficult to site appropriately. An inappropriate siting is often a reflection of an arts agency's lack of understanding of the fragility of these works—fragility not in the sense of permanence of materials, but in the sense of viability as objects of beauty within a highly competitive visual environment.

The other tradition, derived from the process of building, involves artists in the design of public buildings and places. Ideally, the resulting artwork is both conceptually and physically integrated to a specific site. The artwork is thus nontransferable.

Toward a Contextual Approach

Many artworks are conceptually independent of site; as objects, they can be appropriately exhibited in a variety of sites within a city or within many different cities. Their relationship to site is pragmatic, concerned primarily with physical features and limitations. To a public audience their genesis and content often seem shrouded in mystery. Much like a book on a library shelf that is continually available but not necessarily of popular interest, these works represent distillations of independent aesthetic investigations unmitigated by the influences of a large community or audience.

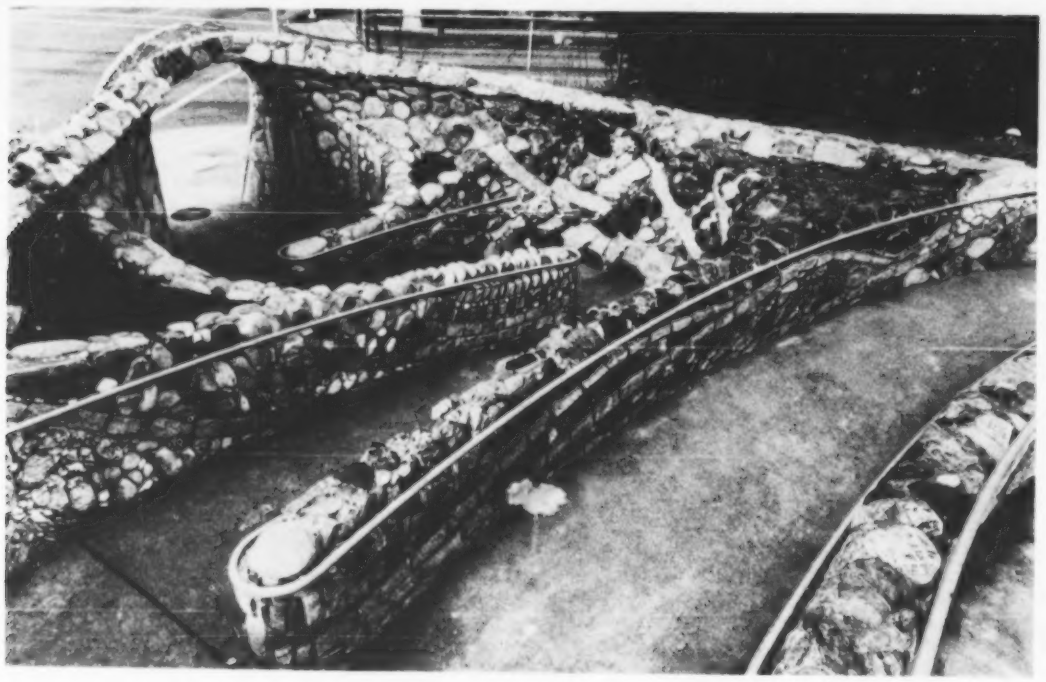
In contrast, those artists whose work is conceptually tied to the unique characteristics of a site must develop a broader understanding of the context surrounding the site. A simple topographical site study, sufficient to appropriately exhibit a sculpture as an independent object, does not incorporate the more complex "portrait" of the site held in the community's mind. The unveiling of this portrait requires an increased communication between artist and community. The very act of gathering information engages the artist with the users of the site and opens up the artist's creative process to view.

The interest in a contextual approach to the creation of public art has been generated largely by artists. It extends from the public art of the last decade, but its roots are as old as the relationship of ancient art to social spaces. Much of the interest in a response to site relates to other disciplines' investigations of how a city is experienced and to artists' curiosity concerning direct communications with a public audience. Whether this interest will remain ongoing is an open question. Certainly it can be said that the generally anonymous vacuum of American streetscapes is overdue for examination.

Ultimately an arts agency must r
main responsive to the ongoing inves
gations of artists as it develops ne
projects. There is a danger in pe
ceiving contextual projects as a panac
for public art—as a means to reduc
controversy and make art "useful." A
important distinction should be mai
tained between the provision of su
port for artist-generated projects an
the creation of a program that usur
the artist's contribution as an investig
tor of ideas and substitutes an inflex
ble bureaucratic process. Since fun
tional elements are often a componer
of contextual works (a functionalism a
tractive both to bureaucrats and th
public), legitimate concern exists th
function should not become the pr
mary criteria for an institutionalize
program of public art. In Seattle w
may provide funding for the First Av
nue street project of Simpson an
Mackie, but we would be ill-advised t
generate a "street improvement pr
gram" of benches, light poles, and s
on for all artists.

The opportunities presented to ar
ists for public spaces should be oper
ended and should encourage an exper
imental investigation—the idea o
public space as laboratory—as much a
they further the more traditional no
tion of art in public places as a librar
of visual art experiences. □

Richard Andrews is the Director of the En
dowment's Visual Arts Program and wa
the administrator of the Seattle Arts Com
mission's Art in Public Places Program.



"Meridian Archway" by Charles Greening, 1981
Photo: Charles Adler

Florence Lowe: Putting a Public Face on the Endowment

Boris Weintraub

"Each chairman in turn has learned the same lesson: take her advice, and it works."

Frank Hodsoll

It was a very unusual resolution that the National Council on the Arts adopted at its November 1 meeting. But, then, it concerned a very unusual person.

"Whereas the National Council on the Arts has never previously broken from its solemn and judicious manner in commenting on matters of public concern; be it now resolved that the National Council on the Arts here assembled wishes to break all tradition, and to express in the wildest and most raucous and tumultuous manner possible, its total admiration, deep affection and profound thanks for the lady who gave us our public face.

"...Be it resolved that we return now to our normal reserved nature and record for history, in the simplest and quietest way we know, that we love her and all her works, and that we are proud that she is our own Florence Lowe."

The general public may not recognize the name Florence Lowe. But to those who have been in and around the Endowment in the almost 16 years since she became its thirty-third employee, there is some truth in the inscription on the photograph of Senator Edward Kennedy in her office:

"To Florence, Who some say really runs the Arts Endowment."

Florence Lowe, who is retiring from the Endowment, would deny that. And, of course, she would be right. She has simply done more than anyone else to make sure that the Endowment in all its facets has gotten the attention she is convinced it deserves from the public, the Congress, and whatever administration happens to be in power.

She is uncomfortable with the notion, jokingly expresssed in the Council's resolution, that she has "shamelessly and skillfully manipulated all the levers of all of the media in this country." She has been, she says, "simply a cog in the wheel," doing her job: making the Endowment visible. But if manipulation means that she will find any angle possible to do that, then any journalist who has ever wr about the arts in the la knows her skillfully technique.

Florence Lowe came to ment as a consultant to N the second chairman, and special assistant to the cha affairs under Miss Hanks cessor, Livingston Bidd Chairman Frank Hodsol special assistant for specia a mandate to develop oriented projects.

Before that, she had ha reers and several decades tion. She had been a Wash spondent for daily news

had written a regular column. She had covered Washington for *Variety* and for *TV Guide*, reporting on such momentous events as the House Un-American Activities Committee investigation of the Hollywood 10 and the Army-McCarthy hearings.

For more than a decade, she served as an all-purpose expert for Metromedia, Inc., producing Washington news-interview programs, setting up coverage of political conventions, helping the corporation deal with the Federal Communications Commission and introducing Metromedia officials to members of Congress. As always, she seemed to know everyone.

Except one. When a Metromedia editor called one day and asked if she knew Nancy Hanks, Mrs. Lowe replied, "She's Lincoln's mother, isn't she?"

"Well, Lincoln's mother just landed at San Clemente to see President Nixon," she was told.

The next day, Nancy Hanks was appointed as head of the National Endowment for the Arts, a fledgling agency with a budget of $8.5 million and a virtually unknown mission. She and Mrs. Lowe, who was then a member of the Secretary of State's Commission to Facilitate Travel, soon came together; and Florence Lowe joined the Endowment.

She set out to create an awareness of the Endowment, traveling everywhere with Nancy Hanks and doing everything she could to bring attention to the new agency. Mrs. Lowe acknowledges that those were "the glory days," and she retains a special affection for Nancy Hanks, "that very remarkable women." But, as Ambassador Arthur Burns points out, "Nancy told me shortly after Florence joined the Endowment that she just couldn't get along without Florence. She kept on telling me this as long as she lived."

The problem, as Mrs. Lowe saw it, was that journalists were puzzled by the Endowment in those days.

"Reporters would call and say, 'What's it all about?'" she recalls. "It had no visibility. I had to start from scratch."

She and Nancy Hanks developed a technique of arriving in a new city and blanketing it, meeting with public officials, business leaders, media representatives, ordinary folks, and spreading the message. She has been to 45 states for the Endowment.

It is a measure of Florence Lowe's success that she remained in her job under three chairmen of both parties. Throughout, she maintained that the agency should be open and accessible to the public, that reporters should have their questions answered, and answered credibly.

"... be it now resolved that the National Council on the Arts here assembled wishes to break all tradition, and to express in the wildest and most raucous and tumultuous manner possible, its total admiration, deep affection and profound thanks for the lady who gave us our public face."

Resolution from the National Council on the Arts

"I'm proud that throughout the country, I maintained relationships with the media in small communities as well as the big ones," she says. "It's a matter of courtesy, and it helps build up credibility for the agency."

Frank Hodsoll, for whom she has worked since 1981, recognized her special skills in a tribute at the National Council on the Arts meeting:

"She built her image with a thousand small strokes: local press notices about grants throughout the country, major national spreads, TV spots, posters and celebrations, background interviews, major speeches and press conferences, and also through dabbling at county fairs and hobnobbing at gala theater openings.

"Each chairman in turn has learned the same lesson: take her advice, and it works." □

Boris Weintraub covered many of the arts for several years as a writer for *The Washington Star*.

Ruth Draper: New Regional Representative

Ruth Draper was appointed the Western States Regional Representative by Endowment Chairman Frank Hodsoll, effective October 1, 1985. This concluded a nationwide search for a representative for the region which includes Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, and Wyoming. Washington and Oregon will be realigned with the Pacific Rim Region.

Ms. Draper, immediate past director of the Utah Arts Council, has served on the Endowment's Artist-in-Education Panel. She also has been a board member of the National Assembly of State Arts Agencies (NASAA) and the Western States Arts Foundation. Under her directorship the Utah Arts Council went from a legislation appropriation of $282,000 in 1974 to an appropriation of just over $2 million for 1986.

In announcing her appointment Chairman Hodsoll said, "We are lucky to have her join our effort—her distinguished leadership of the Utah Arts Council provides a basis for confidence that she will be an outstanding regional representative."

Ruth Draper will provide the Endowment with regional perspectives on problems and opportunities facing the arts in her area, monitor and assist the coordination of activities in the region, and serve as a field resource in Endowment-sponsored efforts. □

AROUND THE ENDOWMENT

Council News*

KURT ADLER has been in Europe conducting the Vienna Opera, mounting a special Christmas production of *Hansel and Gretel*. In March, he will be conducting the first half of another "East Meets West" concert in San Francisco—a concert in which Chinese singers are featured singing Western opera...NORMAN CHAMP is busy trying to "...beg, borrow, or steal" sculpture for the Laumier Sculpture Park...ALLEN DRURY is in the final stages of work on his new novel *Pentagon*, which should be in the book stores this fall...JOSEPH EPSTEIN has completed two essays on Somerset Maugham and Chekov, both to be published in *The New Criterion*. His tribute to E.B. White will also soon appear in *Commmentary Magazine*...HELEN FRANKENTHALER's retrospective "Frankenthaler: Works on Paper 1949-1984" is still traveling and on display at the Baltimore Museum till February 16...MARTHA GRAHAM and the Martha Graham Company have just completed extremely successful tours of Scandinavia, Italy, and Canada, performing such works as *Reggio Amelia* and *The Rite of Spring* .... In December, MARGARET HILLIS was busy with a benefit for the Chicago Symphony Chorus as well as with conducting Bach's *B minor Mass* in Kansas City, works of Handel and Beethoven with the Fort Wayne Philharmonic, and the *Messiah* sing-along in Chicago. January 16-18, she will conduct Lizst's *Faust Symphony*—a live performance which will be recorded...CELESTE HOLM recently received the Town Hall annual "Friend of the Arts" award in New York City and the New Jersey Business and Professional Woman Association award. She is appearing in *Falcon Crest* this fall and has been busy making a movie in Toronto, *Alter Ego*, to be released in the spring. On November 25, Miss Holm will be singing in a command performance for the Queen of England...ROBERT JOFFREY and his company premiered three works this fall at the City Center in New York: *Forgotten Land* by Jiri Kylian, *Arden Court* by Paul Taylor, and *Untitled* by Pilobolus. In 1986, the Joffrey Ballet will be celebrating its 30th anniversary and choreographer Gerald Arpino will be celebrating his 25th anniversary with the ballet. February 24-26, the company will be appearing in Iowa City doing a piece commissioned by the Arts Center at the University of Iowa, and the company will be appearing in Minneapolis in late March....RAY KINGSTON is overseeing the remodeling of a building at Snowbird, Utah, which includes the addition of four 100-foot high, 54-inch in diameter, free-standing columns.

...GEORGE SCHAEFER is presently in Vancouver working on a production for the CBS *Movie of the Week* entitled *Mrs. Delafield Wants To Marry*, starring Katherine Hepburn and Harold Gould, written and co-produced by James Pirdeaux...ROBERT STACK is working with his wife, Rosemarie, on their new magazine format television show *It's a Great Life*. It is aired at noontime on the network *Inday*. In December, he will begin work on his new movie, *Big Trouble*, a comedy with Alan Arkin, among others.

* as of 1 November 1985

Program Notes*

Dance

Dance Program guidelines for FY 87 funding are now available. Please note that the deadlines have changed significantly and are earlier from those of last year.

The Program has a new Assistant Program Director, *Kathy Brown* who had been Program Administrator since 1982. Ms. Brown previously administered the Endowment's Fellowship Program for Arts Managers.

A grant has been awarded through the Dance Program to Pentacle, Inc., New York, to support the third year of the National Choreography Project (NCP), jointly funded by the Dance Program, the Rockefeller Foundation, and Exxon Corporation. It offers grants to mid-size and large repertory dance companies to assist them in producing new dances by choreograpers with whom they have not previously worked. To date, NCP enabled 17 companies to produce new work during the past 2 performance seasons. For more information, contact Pentacle at 104 Franklin Street, New York, N.Y. 10003, 212/226-2000.

An additional grant was awarded through the Dance Program to Dance Theatre Workshop for the dance component of the National Performance Network. This is the second year of support to a program through which independent dance artists and small companies are linked with presenting spaces throughout the country thus providing more touring and performance opportunities for the artists and increased access for audiences around the nation. For more information contact the Dance Theatre Workshop, 19 West 19th Street, New York, N.Y. 10011, 212/691-6500.

Design Arts

The Design Arts Program is currently restructuring its FY 87 grant categories. The new categories are *Design Advancement*, a national theme called *Design of Cities*, and *Distinguished Designer Fellowships*, *Design Program to State and Regional Arts Agencies*, and *Grants to Organizations awarding Design Fellowships*.

Each of these new categories will be open to application in any of the design disciplines of architecture, landscape architecture, urban design, historic preservation and planning, interior design, industrial design, graphic design, and fashion design.

The new categories will replace the old Design Demonstration, Design Communication, Design Exploration/Research, Entering Professional Designer Project Fellowships, and Individual Project Fellowships categories.

FY 87 guidelines will be available in March.

Expansion Arts

The anouncement of the Challenge and Advancement FY 85 awards included 2 Challenge and 15 Advancement Grant recipients from the Expansion Arts field. The Challenge recipients were the Carribean Center and
School of the Arts, bo
New York City.

The Program recei
tions in October und
sion Arts Organizatio
which includes the su
of Performing Arts, V
and Interdisciplinary
400 applications were
and panel meetings f
these applications will
February.

**Fellowship Program
Managers**

A new group of Arts
Fellows begins at the
ary. Participants spen
working as members
fessional staff in offic
agency which can best
expertise. In addition
4 mornings a week m
gether with program
senior staff, and gues
from the field.

Applications are du
for the Fall Session w
from September 15 t
12. There are two ad
sions each year, Sprin
to April) and Summe
August). For more in
call 202/682-5786.

Inter-Arts Program

In September, the Pr
ganizations Panel revi
applications for grant
senting Organizations
which includes Service
ers and Special Const
Model Projects. 107 o
were recommended t
$1,128,500 in grants.

In December, the I
disciplinary Arts Proj
vene to review 204 ap
questing support for
or the touring of new
interdisciplinary work
arts events, such as fe
highlight interdisciplin
In a joint initiative wi
Rockefeller Foundatio
taling $200,000 were
awarded to 7 arts org
throughout the count
will be re-distributed
artists or groups of a
port the creation of
interdisciplinary work
grantees will be respo

seeking out artists' projects in their regions, evaluating and selecting projects for funding, and administering the funds.

Applications are now being reviewed for the Program's second round of the Arts Management Initiative, for which grants will be awarded next summer. The Initiative is designed to assist smaller arts organizations, obtain professional managers, and provide those managers with opportunities for professional development. Current recipients include the Arts Extension Service of the University of Massachusetts, the Connecticut Commission on the Arts, the Cultural Arts Council of Houston, and the South Carolina Arts Commission.

Locals Test Program

The Advisory Panel has reviewed applications for Round III and recommended funding of 12 local and state applications. In addition, the Panel discussed policy issues such as the Endowment's concern with reaching rural audiences and how it relates to the Test Program. New panelists were Derek Gordon, executive director of the Louisiana State Division of the Arts, and Tom Rogers, member of the Santa Barbara City Council. Shortly after the meeting, we learned that panelist Bill Stewart had been named managing director of Arena Stage.

Museum Program

The Catalogue/Utilization/ Professional Development Panel has reviewed a total of 273 applications requesting funds totaling $7,668,000. The panel recommended for review at the November Council meeting the following: 55 Utilization of Museum Resources applications in the amount of $1,190,700, and 48 Catalogue requests amount to $1,041,000. The panel supported 5 Museum Training applications totaling $50,000, 10 Fellowships for Museum Professionals aggregating $87,600, and 2 Visiting Specialist proposals for a total of $12,900.

Music Program

Several sections of the Music Advisory Panel met during August and September. Chamber/New Music Presenters reviewed 91 applications. Recommended to the Council were 77 grants totaling $297,500. Under the Multi-Music Presenters category, 88 applications were reviewed. Recommended to Council were 67 grants totaling $600,000. Under the Solo Recitalists Presenters category, 22 applications were reviewed with 10 grants totaling $47,000 recommended. The Music Festivals Panel reviewed 63 applications with 48 grants totaling $341,300 recommended. The Jazz Presenters Panel reviewed 102 applications, recommending to Council 77 grants totaling $757,000.

President's Committee on the Arts and Humanities

The President's Committee has initiated a pilot project entitled Youth in Philanthropy in an effort to foster the American tradition of philanthropy among young people. As a part of the program a specific class within schools in the pilot areas will undertake a special project to identify the nonprofit and service organizations within the community and to explore the individual activities and needs of these organizations.

The President's Committee, in cooperation with the Institute of Museum Services and the American Association of Museums, is jointly developing an initiative to create an increased awareness and understanding of the critical needs of the nation's museums and other public collections in the areas of conservation and preservation. The initiative will draw attention to problem areas such as limited storage space, substandard environmental conditions, insufficient staff, and inadequate conservation services, all due primarily to a significant lack of funding. As part of this effort, an investment prospectus will be developed in association with a national investment firm to announce and promote the opportunity to "Invest in the American Collection." It will be made available to museums throughout the country.

Public Information

The 11th Annual meeting of state arts agencies, coordinated by the National Assembly of State Arts Agencies (NASAA), will be held in Seattle November 7-9.

The theme for this year's meeting, "The Arts and Livability," was carried through in workshop sessions and panels which focused on the roles and working relationships of artists and administrators in government, business, and other public/private institutions which make the arts central to a livable habitat.

Highlights from the annual meeting, including the remarks of keynote speaker William Whyte (author and design critic) and guest speaker Endowment Chairman Frank Hodsoll are available from:
The National Assembly of State Arts Agencies
Ms. Irene Oakly
Membership Services Coordinator
1010 Vermont Avenue, N.W.
Washington, D.C. 20005
202/347-6352

Theater Program

American Repertory Theatre was awarded a grant of $253,000 in the second round of the Ongoing Ensembles category to strengthen their ensemble company. 8 grants totaling $1,068,500 were awarded to theater companies which had been grantees in the first round of funding in the category. Grant money will help them to continue their efforts to develop and strengthen ensemble companies.

The Playwrights/Translators Panel awarded fellowships to 15 playwrights and to 3 translators in amounts ranging from $7,500 to $37,500. The Panel awarded commissions to 6 playwrights and 1 translator. These grants ranged from $1,580 to $10,000.

(Continued from page 33)

International-U.S./France Exchange
202/682-5562

Dance
Choreographers Fellowships
January 20, 1986

Design Arts
March 10, 1986

Inter-Arts
Interdisciplinary Arts Projects Contact Program

Literature
Creative Writing Fellowships
March 3, 1986

Museums
Museum Professionals
March 31, 1986

Music
Composers (Individual)
Jazz (Composition or Performance)
January 10, 1986

Opera-Musical Theater
Special Projects
September 1986

Theater
Mimes
Contact Program

Playwrights
March 31, 1986

Special Projects (Commissioned Translators)
March 31, 1986 (Ltr. of Intent, January 31, 1986)

Visual Arts
(Visual Artists should apply through regular Visual Artists Fellowship deadlines)

Arts Management Fellowship Program
202/682-5786

April 18, 1986
Fall Session
(Sept. 15–Dec. 12)

Supertitles

by Patrick Smith

They are called by various names—supertitles, Surtitles (a trademark of the Canadian Opera Company), SurCaps, OpTrans, subtitles (this a linguistic inaccuracy)—and they exist presently in two forms; one, of a series of slides which are flashed in sequence, and another, of a continuous band of words. Either way, and by whatever name, supertitles—the simultaneous translation of the text of opera librettos onto the proscenium over the stage—are the hottest arrival in opera since Luciano Pavarotti started waving his handkerchief.

Supertitles have spread from East Coast to West Coast and back, and are today so pervasive that even operas written to English texts have them (e.g., Dominick Argento's *Casanova* at the New York City Opera). The major company which has resisted is the lordly Metropolitan, which disdains supertitles for artistic and logistic reasons.

So far supertitles have been a hit with the public, judging from every survey taken, with upwards of ninety per cent feeling that their enjoyment of opera is being measurably enhanced through having the translation. How far this has led to increased sales at the box office, increased contributions to opera companies and converts to the art form itself has not yet been fully evaluated, but there is little doubt that supertitles have already had a decided impact.

Yet there is also no doubt that supertitles are controversial. They may be a big hit with the public, but are they serving the best interests of that public and of opera? Are supertitles cheapening the operatic experience? Are they undermining the one-to-one relationship of audience and stage?

Ideally, of course, everyone in the audience should be conversant with Italian, German, and French so that the central-core operas of the repertory could be understood, and ideally the audience should also be thoroughly knowledgeable in the specific opera so that if the diction onstage is poor, understanding will not be impaired.

Ideals however, are out the window in our monolingual society (insofar as the United States is not monolingual its

second language—Spanish—is not operatically important), and ideals are out the window because the size of our opera houses (barns compared to those in Europe) militate against any understanding of text, even assuming we had singers who could articulate and conductors who refrained from drowning them in a welter of orchestral sound. Further, ninety-nine per cent of the audience (and that includes most "opera buffs") has only the sketchiest idea of the words of a libretto, let alone the plot.

Why does Lucia have blood on her clothes in the Mad Scene? Has she stabbed herself in her lunacy? Who is Raffaello in *Le Nozze di Figaro?* (Answers at the end)

There are those who say that none of this matters: only the music matters, or the music as it subsumes the drama of the story. This however, shrinks enjoyment, and diminishes the impact of plot—or talk-oriented operas such as Richard Strauss's *Der Rosenkavalier* or *Capriccio* or Wagner's *Siegfried* or *Die Meistersinger.*

The more immediate criticisms of supertitles are pragmatic ones. 1) They distract attention from the stage, 2) they are intrusive, 3) they lead to singers abandoning what little acting they do, since it is no longer necessary, 4) they "step on" singers' lines by translating text which has not yet been musicalized, thus generating laughs before the musical fact, 5) the translations themselves are misleading, inane or inept, and 6) the pervasiveness of supertitling will inevitably kill sung translations into English. Yet most of these points are answerable. 1) At first, supertitles may be distracting, but as soon as the eyes learn to flick between them and the stage they become part of the total experience; 2) if properly handled, supertitles do not have to intrude, and indeed, in one case, I did not realize that the opera was being supertitled until halfway through the first act; 3) cessation of acting has not yet happened, and I doubt whether it will; 4) and 5) these are admitted problems, but ones which can be lessened or eliminated through continued refinement of the technique; and 6) this is a real danger, since supertitles replace translation onstage as a tool for understanding, but it is nonetheless probable that, in smaller houses, sung translation will continue to be performed. If an opera company merely looks to supertitling as a gimmick to attract crowds, without paying attention to the refinement of the technique, it will be susceptible to the same strictures as it would obtain from bad lighting or inept stage direction. Supertitles are no panacea, but neither are they a bugaboo.

Some see supertitles as a fad—this season's 3-D movie craze—which will pass and be discarded by opera companies. Yet the enthusiastic acceptance by the public argues against this, for supertitles have provided too much that was heretofore lacking for the idea to melt away. They provide an essential service to an audience which wants more than just hearing gorgeous singing. (And, in any case, that type of singing is in shorter supply these days than it was in the supposed Golden Age of Opera—whenever *that* was!)

My feeling is that supertitles, in some form, are here to stay, and that those who object to them will be considered similar to those who object to the loss of a Classical education and a knowledge of Latin and Greek. If the barbarians are at the gates, it is not because of supertitles in opera. □

1) She killed her husband Arturo (Arthur Bucklaw).
2) Raffaello is Figaro's real name.

Patrick Smith is the Director of the Endowment's Opera-Musical Theater Program.

REFERENCE

GRANT DEADLINES

Artists in Education
202/682-5426

January 15, 1986
Letter of Intent
Special Projects
Application Deadline: March 3

Challenge Grants
202/682-5436

November 1986
Letter of Intent
Application Deadline: December 1986 (exact date in future issue)

Dance
202/682-5435

January 20, 1986
Choreography Fellowships

February 10, 1986
Letter of Intent
General Services to the Field
Grants to Dance Presenters
Application Deadline: June 9

February 18, 1986
Dance Company Grants

Design Arts
202/682-5437

January 2, 1986
Nomination Letter
Distinguished Designer
Sabbatical Fellowships
Application Deadline: March 10

March 10, 1986
Design Fellowships
Entering Prof. Designer Project
Individual Project
Distinguished Designer Sabbatical

April 10, 1986
Design Exploration/Research

May 30, 1986
Design Advancement:
Project Grants for Organizations
Design Program Grants to State and Regional Arts Agencies

July 1, 1986
Nomination Letter
Distinguished Designer Fellowships
Application Deadline: September 1

September 1, 1986
Design Advancement:
Project Grants for Individuals
Distinguished Designer Fellowships

Expansion Arts
202/682-5443

April 1, 1986
Community Foundation Initiatives

Folk Arts
202/682-5449

January 9, 1986
Folk Arts Organizations
Apprenticeships (Individual)

February 15, 1986
Letter of Intent
Folk Arts Organizations
Apprenticeships (Individual)
Application Deadline: April 1

August 15, 1986
Letter of Intent
Folk Arts Organizations
Apprenticeships (Individual)
National Heritage Fellowships
State Arts Apprenticeship Program
Application Deadline: October 1

Inter-Arts
202/682-5444

June 6, 1986
Presenting Organizations
Dance/Inter-Arts/State Program Initiative

Literature
202/682-5451

January 10, 1986
Translators Fellowships

January 17, 1986
Audience Development:
Literary Centers
Audience Development Projects

March 3, 1986
Fellowships for Creative Writers: Fiction, Poetry, & Other Creative Prose
Senior Fellowships for Literature
Contact Literature Program directly for: Professional Development

Locals Test Program
202/682-5431

February 14, 1986
Letter of Intent
Direct Grants to Local Arts Agencies
State-Local Partnership Grants
Application Deadline: May 1

Contact Locals Test Program directly for: Services to the Field

Media Arts
202/682-5452

January 31, 1986
AFI/NEA Film Preservation Program

May 2, 1986
Media Arts Centers
National Services

July 18, 1986
Radio Projects

Contact Media Arts Program directly for: Programming in the Arts

Museums
202/682-5442

March 31, 1986
Museum Training
Fellowships for Museum Professionals
Visiting Specialists

June 30, 1986
Presentation and Education (formerly Utilization of Museum Resources)
Catalogue

Music
202/682-5445

January 10, 1986
Fellowships:
Composers
Jazz
Solo Recitalists

April 30, 1986
Presenters and Festivals:
Chamber Music or New Music Presenters
Jazz Presenters
Solo Recitalists Presenters
Multi-Music Presenters
Music Festivals
Jazz Management
Jazz Special Projects

July 15, 1986
Ensembles:
Jazz Ensembles
Orchestras

July 31, 1986
Ensembles:
Chamber Music/New Music Ensembles
Choruses
Composer in Residence
Consortium Commissioning

Opera-Musical Theater
202/682-5447

All deadline dates have passed

Theater
202/682-5425

January 31, 1986
Letter of Intent
Special Projects
Application Deadline: March 31

February 10, 1986
Professional Theater Training
Professional Theater Presenters
Services to the Field

March 31, 1986
Ongoing Ensembles
Fellowships for Playwrights

Visual Arts
202/682-5448

Grants to Individuals:
(Visual Artists Fellowships)

January 25 1986
Photography

February 15, 1986
Sculpture

March 15, 1986
Crafts

International-U.S./Japan Exchange
202/682-5562

Dance
January 20, 1986

Design Arts
March 10, 1986

Expansion Arts
Contact Program

Folk Arts
January 9, 1986

Inter-Arts
Contact Program

Literature
January 31, 1986

Media Arts
June 2, 1986

Music
Composers
Jazz Fellowships
Solo Recitalists
January 11, 1986

Opera-Musical Theater
September 1986

Theater
January 15, 1986

Visual Arts
(Visual Artists should apply through regular Visual Artists Fellowship deadlines)

(Continued on page 31)

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The Endowment's Quarterly Panel Calendar*

MEDIA ARTS PANEL (Film/Video Production Prescreening) January 6–8, 1986
MUSIC PANEL (Recording) January 15–16, 1986
DANCE PANEL (Dance/Film/Video) January 22–24, 1986
STATE PROGRAMS PANEL January 22–24, 1986
MEDIA ARTS PANEL (Film/Video Production Prescreening) January 27–29, 1986
NATIONAL COUNCIL ON THE ARTS January 31–February 2, 1986
MEDIA ARTS PANEL (American Film Institute) February 1986
MUSIC PANEL (Centers for New Music/Services to Composers) February 19, 1986
PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES February 20, 1986
LITERATURE PANEL (Audience Development) February 21–22, 1986
MUSEUM PANEL (Special Exhibitions) February 25–28, 1986
DESIGN ARTS PANEL (Design Demonstration) February 26–27, 1986
EXPANSION ARTS PANEL (Expansion Arts Organizations—Visual/Media/Design/Literary) February 27–28, 1986
THEATER PANEL (Individual Artists) February 27, 1986
THEATER PANEL (Overview) February 28, 1986
MEDIA ARTS PANEL (Programming in the Arts) March 3–4, 1986
VISUAL ARTS PANEL (Forums) March 4–6, 1986
DESIGN ARTS PANEL (Design Communication) March 5–6, 1986
MUSIC PANEL (Professional Training) March 5–6, 1986
DANCE PANEL (Overview) March 5–7, 1986
INTER-ARTS PANEL (Colonies/Services) March 12–14, 1986
FOLK ARTS PANEL March 13–15, 1986
THEATER PANEL (Companies) March 18–22, 1986
VISUAL ARTS PANEL (Art in Public Places) March 18–20, 1986
EXPANSION ARTS PANEL (Performing Arts Organizations—Theater) March 19–21, 1986
MEDIA ARTS PANEL (Film/Video Production) March 24–26, 1986
MUSIC PANEL (Challenge Section) April 2, 1986
LITERATURE PANEL (Overview/Professional Development) April 3–4, 1986
LOCAL ARTS AGENCIES PANEL (Test Program) April 10–11, 1986 (Overview) (Tentative)
VISUAL ARTS PANEL (Photography Fellowships) April 14–18, 1986
EXPANSION ARTS PANEL (Performing Arts Organizations—Dance/Music/Combination) April 16–18, 1986